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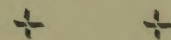
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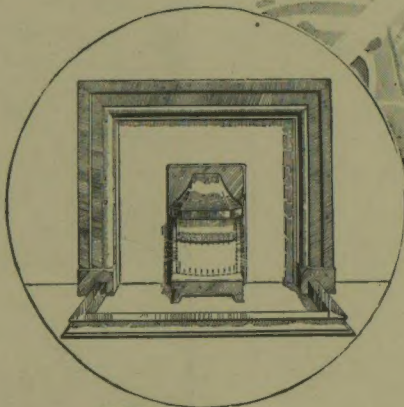
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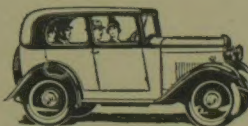
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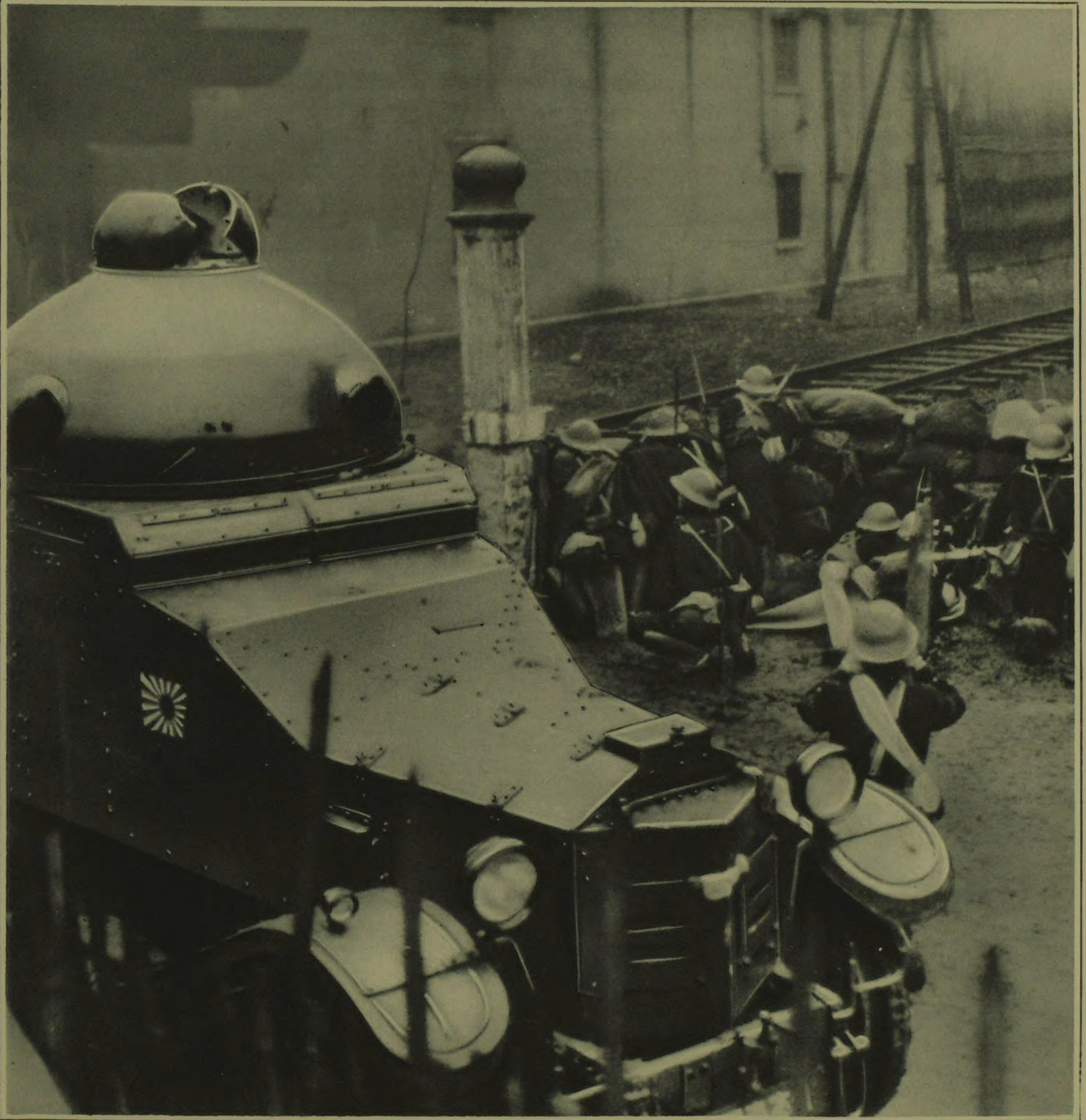
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SATURDAY, FEBRUARY 27, 1932.



THE JAPANESE IN ACTION IN SHANGHAI: A NAVAL FORCE, SUPPORTED BY AN ARMoured CAR, ENGAGED AGAINST THE CHINESE NEAR THE NORTH STATION, THE SCENE OF MUCH SEVERE FIGHTING.

After strong Japanese forces had entered Chapei, the Chinese suburb of Shanghai, serious fighting occurred between them and the Chinese, and very considerable damage was done to life and property, notably by bombs dropped from Japanese aeroplanes, which caused fires of very dangerous dimensions. Action began in the area in question late on the night of January 28, and at 1.20 a.m. on the 29th the Japanese landed reinforcements from all their war-ships. Well-armed Chinese forces opposed the naval forces of Japan, and the tide of battle flowed from one side to the other. The fighting round the North Station, in which much British capital is invested, was particularly fierce, and Japanese bombing aeroplanes took part in it.

As a result, the station was set on fire, and a little later the Japanese occupied it. This by no means ended the career of the station district as a war centre, and it was not long before some 20,000 Chinese troops, aided by an armoured train and artillery, attacked from the station. Later still it—or, rather, its ruins—witnessed other offensives. The photograph here reproduced was taken on January 29, the day on which it was reported from Shanghai that the North Shanghai Railway Station, well defended by the Chinese, who drove back a body of Japanese marines, had been the main object of attack, and that by that time the Japanese attacking Chapei had suffered a loss of 8 killed and 116 wounded, out of a force of some 3000.

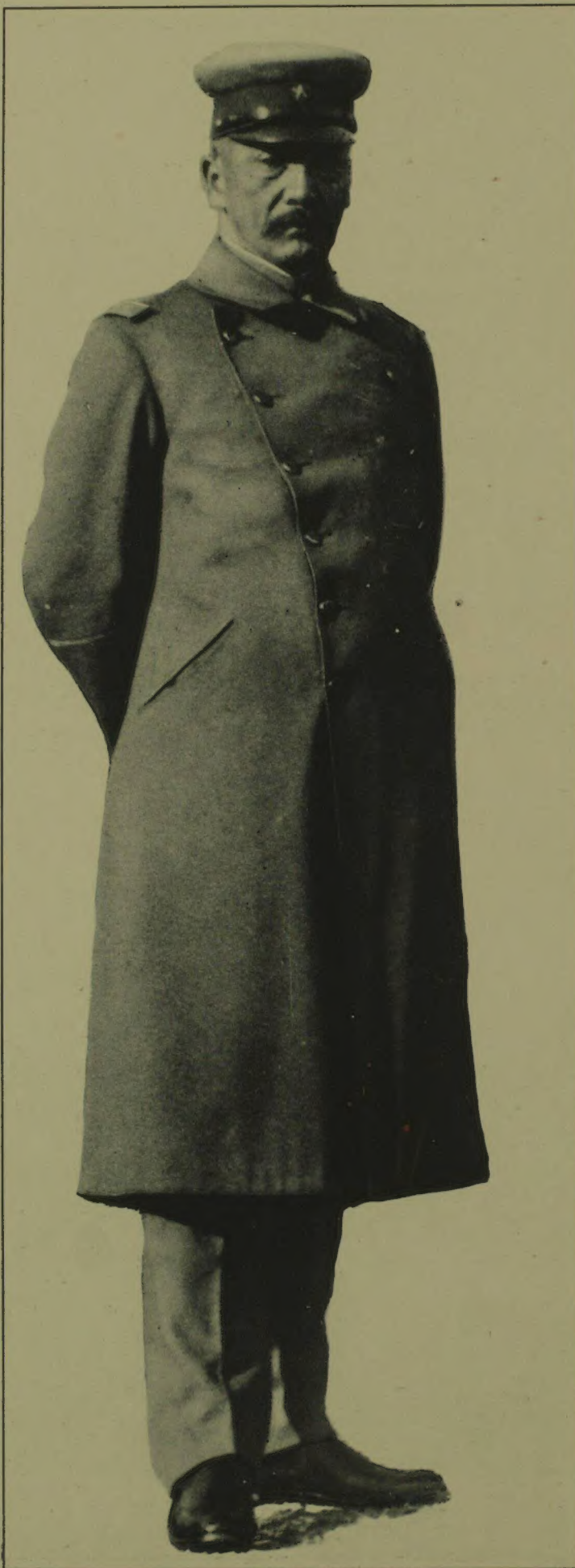


By G. K. CHESTERTON.

A VERY eminent and distinguished critic has done me the honour to criticise, in a private letter, the remarks I made recently in disparagement of the phrase "making good." He agrees with me, or at least he disagrees with Dean Inge, in so far as to admit that the Dean's controversial use of the term was a sophistry. We should not differ very much about the social views involved. But about the verbal and grammatical matter my correspondent does not agree, and he is prepared to maintain that the phrase "making good" can be defended as a form of English idiom. He says, very truly, that it is possible to use it in a much more natural and ordinary way than it is used in the particular argument of the Dean of St. Paul's. He says that the ordinary honest plumber, of whom I spoke, might be said to have made good in carrying out a small job or contract, and that there would be nothing odd about the phrase. It is possible, of course, that the Dean would decline to accept the arbitration of the plumber, as much as I should decline to accept the arbitration of the Dean. But the point seems to me worth a word or two of further elucidation and explanation.

First, upon the primary point, I am disposed to stand firm; I mean the point of the logic of grammar. For I am, I confess, so degenerate a Latin type of mind that I think there ought to be some logic in grammar. And it seems to me a simple fact that "to make" is a transitive verb, and must have an object or accusative. We can make a plumber good, or make a Dean good, or even make a poor bewildered and overwrought journalist, writing in a weekly illustrated paper, good; but we cannot make good. If it is an allowable idiom, it must be an exception and not a rule; and it must be an exception by some exceptional process, such as that of depending upon words that are "understood." I know that this practice does exist; nor can the most logical Latin wholly condemn it, for it exists even in the logical Latin language. There is a form, which I remember learning laboriously in the Latin grammar as a boy, by which some such word as *officium*, for instance, could be understood. It is allowable to say in Latin: "It is of a good man to worship the gods," or "It is of a good father to feed his children." Here certainly there is some word, such as "part" or "duty," left to be understood.

But the worst of these words that are understood is that they are not understood. Even in face of the few Latin precedents I rather doubt whether it is wise to follow such precedents, and certainly whether it is wise to create new precedents. But it is particularly undesirable at the present day, at a period in which things are emphatically not understood; a period in which they are, beyond all previous precedent, misunderstood. For men do not now agree, even as much as the Romans did, about the relations of a good man to the gods or the relation of a father to the children. At the best, there is some ambiguity in saying: "It is of a good man to go to church." For one man will read it in the form "It is the duty of a good man to go to church." Another may read it, in a cynical spirit, in the form "It is the interest of a good man to go to church." A third will read it in the form "It is the infernal



THE COMMANDER OF THE JAPANESE LAND FORCES FIGHTING AT SHANGHAI: GENERAL UYEDA.

General Uyeda, who is in command of the Japanese land forces engaged at Shanghai, is a distinctly imposing personage, tall for a Japanese, and with the bearing of the Samurai, the old and distinguished military caste from which his family springs. He it was who, after allowing thirty minutes' grace, ordered the Japanese advance after the Chinese had rejected the ultimatum and remained in their front lines. At that time, he pointed out that the Chinese 19th Army was the menace to Shanghai, and that for that reason the Japanese demands had been addressed solely to it, and not to the Chinese Army as a whole, Government, or people.

bore inflicted on a good man to go to church." Now, that ambiguity did not so often happen in older and simpler social systems. There is less of that ambiguity in the Latin phrase. But there is nothing but ambiguity in the modern English phrase. There is only blank, unadulterated ambiguity in that English phrase—if you can call it an English phrase. And that is the root of my unrepentant revolt against it.

I mean that we may forgive the plumber (a form of Christian charity which many seem to find difficult) when he says that, in some small job, he has made good. But we only forgive him because we think that he, being poor and honest, really means "I have made good my word" or "I have made good my compact." But it is still true that a less honest plumber, and possibly a richer plumber, might mean by the phrase: "I have made good my intention to swindle this old fool," or "I have made good money out of this business, and much more than I had any right to receive."

Now, that is the moral ambiguity that I complain of, to start with, in the very nature of the phrase. But, in its actual modern use in any ordinary newspapers or novels, it goes far beyond ambiguity and becomes anarchy. It is bad policy, at the best, to allow a word to be understood; because it is first of all misunderstood, and afterwards mistaken or betrayed or supplanted by some baser word in the mind of baser people. Even if the man did originally mean: "I have made good my word," he will be unwise to leave out the word. It will be better, in every sense, if he keeps his word. A man's word is only too easy to forget. And, after a time, some meaner notion, such as making good his plan or plot or conspiracy, will have crept into the vacuum of that silence. But in the vulgar use of the phrase, in the modern world at this moment, there is not the remotest notion of anything so honest. Those who say that Hiram Q. Hogswash made good in Wall Street never did mean, and never were even supposed to mean, that he had made good any word or any contract or any honest purpose of any sort. Saying that Hiram made good simply means that Hiram made money, and never means anything else. Now, Hiram is not necessarily to be blamed for making money; but neither certainly is he to be praised for it. And this twisted and stunted form of words was invented so that he might be praised for it. By dragging in the word "good" where it is neither good grammar nor good ethics, a falsification of moral standards is created, tending to suggest that there is some connection between making money and being good. So that, while we may invoke the ancient Roman to excuse the primary habit of leaving out logically necessary words, and while we may invoke the modern plumber to excuse the simpler sort of language about making good a job or a contract, we shall still lament over the larger and more desolating calamities that the Roman and the plumber, between them, have let loose upon the modern world. We shall recognise that this piece of phraseology is now, in fact, identified with a philosophy which teaches snobbish self-interest as a sort of ideal. If it is permissible to use a phrase like having made good, it is permissible to say that this particular phrase has most unmistakably made bad.

THE JAPANESE BOMB SHANGHAI FROM THE AIR: A THEATRE HIT.



FIRE AT THE ODEON, THE BIGGEST CHINESE PICTURE-HOUSE, WHICH WAS GUTTED: THE SCENE WHILE THE JAPANESE WERE MANNING SAND-BAGGED POSITIONS IN THE STREET AND CLEARING THE DISTRICT OF CHINESE INFANTRY.

When the Japanese were fighting in Chapei, the Chinese suburb of Shanghai, during the earlier stages of the conflict they bombed the district from the air, and, as a result, a number of serious fires were caused. A cable dispatched from Shanghai on January 30 stated that the fires that had begun on the Thursday night were still lighting up the quarter, where large blocks of property had been destroyed, including a block, some 300 yards long, which

included the Odeon Theatre, the biggest Chinese cinema, and a number of other buildings. A Reuter message of the same period said: "The Chinese city of Chapei appeared to be one big bonfire, with flames leaping a hundred feet into the air, amid a roar audible at a great distance. Shanghai was brilliantly lit by this ghastly illumination. . . . Viewed from points of vantage in the International Settlement, Chapei seems to have become an inferno."

THE SHANGHAI BATTLE-GROUND: AIR VIEWS NORTH OF THE CITY.

ROYAL AIR FORCE OFFICIAL PHOTOGRAPHS. (CROWN COPYRIGHT RESERVED.)



THE DIRECTION OF THE RECENT JAPANESE ADVANCE AFTER THE CHINESE HAD REJECTED AN ULTIMATUM: AN AIR VIEW OF THE TERRAIN NORTH OF SHANGHAI, LOOKING WEST TOWARDS KIANGWAN—SHOWING (IN THE FOREGROUND) THE RIVER WHANGPU, A MILITARY ROAD, AND BUILDINGS OF SHANGHAI COLLEGE.



PART OF THE SAME DISTRICT SEEN FROM A DIFFERENT ANGLE: AN AIR VIEW LOOKING NORTH, AND SHOWING THE MILITARY ROAD (IN THE LEFT FOREGROUND), THE BUILDINGS OF SHANGHAI COLLEGE (MIDDLE DISTANCE), THE RIVER WHANGPU (ON THE RIGHT), AND THE RIVER YANGTZE (IN BACKGROUND).

These air photographs were taken during flights over the district, north of the International Settlement at Shanghai, where the Japanese commander recently began a general advance, after his ultimatum had been rejected by the Chinese. The principal movement was westward towards Kiangwan (the direction

of which is shown in the distance in the upper illustration). The Japanese gained the east side of the village, but on February 22 the Chinese still held the western part. "Shanghai College [says the "China Year-Book"] was founded in 1906 by the Northern and Southern Baptist Missions of the United States."

WITHIN RANGE OF THE GUNS: THE FOREIGN SETTLEMENT AT SHANGHAI.

THE LOWER ILLUSTRATION FROM A ROYAL AIR FORCE OFFICIAL PHOTOGRAPH. (CROWN COPYRIGHT RESERVED.)



MENACED BY "THE INTRUSION OF MODERN WARFARE INTO THIS HUGE DENSELY POPULATED CITY AREA": THE INTERNATIONAL SETTLEMENT AT SHANGHAI—AN AIR VIEW LOOKING WEST ACROSS THE WHANGPU, SHOWING THE BUND, RACECOURSE, AND ENTRANCE TO THE SOOCHOW CREEK (EXTREME RIGHT).

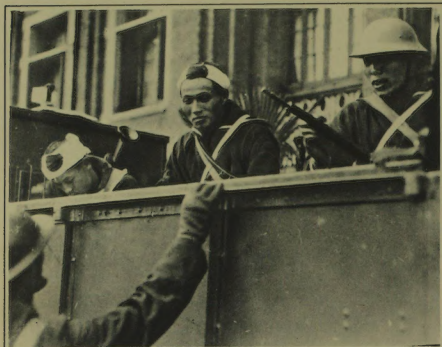


THE INTERNATIONAL SETTLEMENT AT SHANGHAI SEEN FROM THE OPPOSITE DIRECTION: AN AIR VIEW LOOKING EAST TOWARDS THE BACK OF THE BUILDINGS ON THE BUND AND ACROSS THE RIVER WHANGPU BEYOND—SHOWING A CLEARER VIEW OF THE RACECOURSE AND POLO GROUND.

On February 19, the eve of the battle mentioned opposite, the "Times" correspondent at Shanghai wrote: "It is impossible to disguise how gravely the intrusion of modern warfare into this huge densely populated city area is viewed." Next day, however, the message was more reassuring: "Save for

the bombardment of Chapei, all the Japanese operations were far to the north of the International Settlement." It contains 8450 British residents, including 4000 women and children. On February 23 it was stated that the evacuation of British women and children was considered, so far, quite unnecessary.

THE FIRST DAYS OF THE FIGHTING AT SHANGHAI: JAPANESE FORCES IN ACTION, AND THEIR CASUALTIES.



WEARING HEAD-BANDS WITH THEIR NATIONAL FLAG DEVICE AS BEST FOR THEIR STEEL HELMETS: JAPANESE NAVAL MEN LEAVING HEADQUARTERS FOR THE FIGHTING AREA.



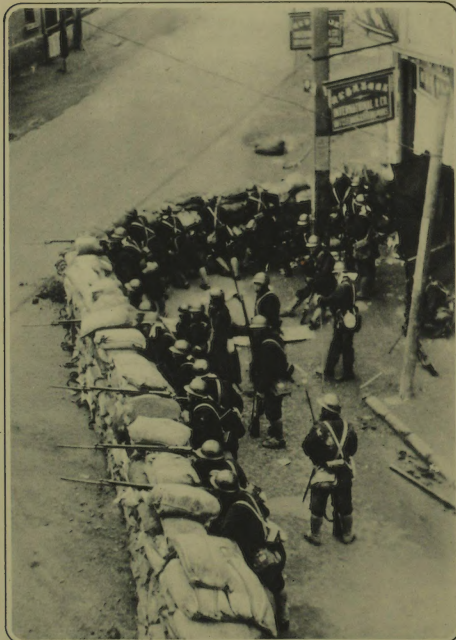
RESULTS OF JAPANESE BOMBING: WRECKAGE IN THE NORTH RAILWAY STATION AT SHANGHAI. THE LINE STREWN WITH DEBRIS AND SHEETS OF CORRUGATED-IRON ROOFING.



JAPANESE CASUALTIES AFTER THE FIRST FIGHTING WITH THE CHINESE AT SHANGHAI: NAVAL MEN BRINGING SOME OF THEIR 116 WOUNDED COMRADES TO A FIELD HOSPITAL.



THE ARREST OF CHINESE PARTISANS: MEN OF THE JAPANESE NAVAL FORCES, WITH FIXED BAYONETS, BRINGING PRISONERS TO THEIR HEADQUARTERS AT SHANGHAI.



THE MOST ADVANCED POSITION OF THE JAPANESE FORCES DURING THE EARLY DAYS OF THE FIGHTING AT SHANGHAI: A SANDBAGGED POST PREPARED FOR ACTION.

We reproduce here some of the first photographs to reach this country showing scenes of fighting at Shanghai, on the outbreak of hostilities between the Japanese and Chinese in that city. These incidents, of course, belong to the opening days of the conflict, as described in the following despatch from a "Times" correspondent on the spot. Writing on January 29, he said: "Consternation spread in Shanghai late last night when it became known that Japanese forces, after the Japanese Consular and naval officials had expressed satisfaction with the Chinese reply to their demands, were heavily engaged in Chapel, a section of Greater Shanghai. Intermittent fighting lasted throughout the night, and to-day the firing was continuous. Japanese aeroplanes have also



REFUGEES FROM THE CHINESE DISTRICT OF CHAPEL, WHICH WAS HEAVILY BOMBED BY JAPANESE AIRCRAFT, POURING INTO THE INTERNATIONAL SETTLEMENT AT SHANGHAI: TO SEEK A PLACE OF SAFETY AFTER THE OUTBREAK OF HOSTILITIES.



JAPANESE AEROPLANES, POURING INTO THE INTERNATIONAL SETTLEMENT AT SHANGHAI: TO SEEK A PLACE OF SAFETY AFTER THE OUTBREAK OF HOSTILITIES.



READY TO EXCHANGE FIRE WITH THE CHINESE: MEN OF THE JAPANESE NAVAL BRIGADE IN A SANDBAGGED POSITION, WITH MACHINE-GUNS AND RIFLES, ON JANUARY 29.

the Japanese attempt last night to occupy Chapel met with unexpected resistance. The rebuff led this morning to the bombing of several areas from the air. The North Shanghai railway station, which was well defended by the Chinese, was the main objective, and was towards the end of the day in flames. The bombing over a crowded area caused great terror, as private houses were included in the attacks. A few days later (on February 4) it was stated that the Chinese casualties at Chapel were 1000 killed and wounded. The China Red Cross Society reported that 300 Chinese wounded were in hospitals in the Settlement and the French Concession and other places, while there were several hundreds also at Chapel.

"OBSERVATION, WITH EXTENSIVE VIEW."

BEING AN APPRECIATION OF

"THE WORK, WEALTH, AND HAPPINESS OF MANKIND": By H. G. WELLS.*

(PUBLISHED BY WILLIAM HEINEMANN.)

"A Comprehensive Survey of Human Activities and a Scientific Review of Human Relationships. Mankind in the Great Change." Eight hundred pages of it. The index of the incredibly various subjects which are dealt with covers twenty pages of close print. The reviewer may be pardoned if he quails a little before his task. But his first impulse is to do homage to the tremendous intellectual vitality, the undaunted curiosity, which inspire such an enterprise.

All of us nowadays suffer grievously from ignorance, and are, or ought to be, acutely conscious of the limitations of our own knowledge, capacity, and opportunities. We have only to open our daily newspaper to be made aware that all round us hundreds of things are happening, hundreds of investigations and experiments are being made, of which we do not know even the alphabet. Whether it be the fate of the universe, or the meaning of money, or the arcana of our wireless set, we are—millions of us, who reckon ourselves "intelligent persons"—in a state of heathen darkness, and we despair of finding time or aptitude to fumble our way into the light. No English writer, and probably no writer anywhere, has shown such intrepidity, in this state of things, as Mr. Wells. He found that, while millions of volumes had been written from this or that point of view on this or that fragment of "history," very few people knew the simplest elements of the general story of mankind on this earth; and he set to work to synthesise and expound that story with masterly clarity. He found that the elements of knowledge about the origins and forms of life were ill-known or wholly ignored by the mass of educated persons; these too, with the assistance of experts, he expounded unto us. And now a "comprehensive survey of human activities"! To have accomplished these tasks even moderately well would have been a remarkable achievement of knowledge, of determination, and of industry; and Mr. Wells has accomplished them far more than moderately well. Specialists and pedants may scoff; but the undertaking is gallant and the results are of lasting value for all those who are not, and do not want to be, specialists or pedants.

We are, then, confronted with a crowded canvas of "man's gradual and at last methodical extension of mastery over the forces and substances about him—in space and time as he experiences them, in existence as he knows it." The book is "experimental," but does not attempt to disarm criticism by pleading the difficulties of its objective. "Its claims are enormous; let there be no mistake about that. It represents all current activities and motives—all and nothing less. It is a first comprehensive summary of the whole of mankind working or playing or unemployed; it seeks to show the jockey on the race-course in relation to the miner in the pit, the baby in the cradle, the savage in the jungle, the city clerk, the fish-wife, the lord-in-waiting, the Speaker" [Lord Chancellor?] "on the Woolsack, the Soviet envoy, the professional cricketer, the shopwalker, the streetwalker, the dealer in second-hand microscopes, the policeman, the news-vendor, the motor-car 'bandit,' the political gangster, and the university professor. It will have failed of its object so far as any particular reader goes if that reader does not find his own niche clearly indicated in this descriptive fabric."

The detail is enormous, and it is impossible, within the limits of a review, to do more than describe in outline the general scheme and range of the book. A historical introduction, epitomising for the most part the conclusions of previous writings, sketches the development of human social grouping and the evolution of man's reasoning powers. Next we see how, and with what astonishing rapidity, he has applied those powers to the "Conquest of Substances," establishing mastery over the material things and forces which surround him; and we proceed next and logically to what may be called the Conquest of Geography or the Elimination of Distance. (Has man, by the way, advanced as far in this respect as we like to think? He can fly, it is true, faster than a shell from a gun, but he still travels over the greater part—i.e., the watery part—of the earth's surface at an absurdly sluggish rate of speed.) Then we are told, with wealth of comparison and illustration, how he feeds, houses, clothes, and adorns

himself, and, in general, supplies himself with the physical necessities and comforts of existence. So far, the description is confined to "the mechanism and material of existence": now come scheme and planning and arrangement in the distribution of wealth and the organisation of work. Up to this point, we have been shown "our contemporary world ant-hill at work"—from the outside; we pass on to the inner, psychological forces which prompt the ants to move, live, and have their being. We then retrace our steps to examine certain parts of the ground over which we passed somewhat rapidly. The world's unit of wealth—money—is analysed (and, in passing, we may say that this analysis is one of the best outlines of the world's present economic crisis which has yet appeared): and we pass, by a natural transition, to a consideration of the whole capitalistic system, with its eternal antithesis of the rich and the poor. A special chapter is devoted to the rôle of women in the world's work. After economics comes Government, with its concomitants of "international relations" and international warfare. Next, population and the clash of races; the "overflowing energy of mankind" in relaxation, leisure, and art; and finally, as the culmination—since Mr. Wells regards it as the problem of problems and the task of tasks—the education and social discipline of human beings.

"Comprehensive" enough! It seems ungracious to

as may be found in Maine's "Ancient Law." As against these hiatus, eighteen pages are devoted to the Putumayo atrocities and the Belgian Congo, and no less than fifty-seven pages to the lives of different types of financiers and industrial magnates—all highly interesting in themselves, but gravely disproportionate to the scheme of the work.

Yet, when all is said, this is a prodigious achievement both in its mastery of detail and in its breadth of vision. Here is an account, never before attempted so courageously, of man's chief labours and aspirations. And what—we ask at the end—has man to show for his lease of life? What is his meaning and his justification? It is obvious that Mr. Wells's "human happiness" is, in a very great proportion, human unhappiness. In one thing, and in one only, man seems to have triumphed—in the marvellous ingenuity with which he has mastered material things and natural forces. But in other departments? His industrial and economic system is a melancholy mess, and he seems impotent to regulate it. Morally, he advances so slowly that his progress is scarcely measurable over the ages; spiritually, he is still in the phase of what Mr. Wells calls "faded" religions and superstitions; and mentally he is, on the average, still woefully deficient and crudely educated. He has, as yet, developed no scientific method of governing himself in society, and his so-called "representative" governments, wherever they exist, are manifest paradoxes and shams. A great part of his inventiveness has been devoted to the destruction and injury of his own species, and, although he has now reached a stage when he is both physically terrified and morally revolted by this horror, his will seems unable to control it. He has astonishing skill in carving and adjusting and manipulating the mechanism of his body, but concerning the innumerable deadly diseases which everlastingly threaten him he is still groping in the dark. And of his own mind, what it is, how it works, and how it can be controlled—of this, his supreme instrument—he knows practically nothing at all.

It is a discouraging record, because it disappoints man's own hopes of himself. And yet, cries Mr. Wells in his conclusion, "hope and courage are inevitable." "What is the culminating effect of a survey of history, of the science of life, and of existing conditions? It is an effect of steadily accelerating growth in power, range, and understanding. All these things lead up to us—and how could they seem to do otherwise? Progress continues in spite of every human fear and folly. Men are borne along through space and time regardless of themselves, as if to the awakening greatness of Man."

But we cannot be content with mere passive hope—we must actively set about improvement and reform where they are plainly necessary. Mr. Wells sees three great needs of the modern world, and his insistence on them gives this book a dominant theme which has long been his special gospel. "The world needs a world government to supplement, control, or supersede these traditional governments, a recasting of its schools to meet the needs of a new education, and a formulation of modern religious feeling that will free us from the entangling rags of ancient superstitions."

Above all, education: and Mr. Wells even outlines for us the scheme on which the new encyclopaedic education is to be based. But are we not forgetting that for all these three needs of the world there is one preliminary need—namely, a new and better type of human creature? Mr. Wells passionately believes that it can be produced. Very well: let it be produced. Let that be man's next task: let the proper study of mankind be man, which it certainly is not at present. All this "conquest of substances" will have its day and will, in the fulness of time, be seen in its proper proportion. The machines of which we are so proud—we shall say of them, with Bacon, "these are but toys." Man's great task of the future lies not in the material world, but within himself. He must find what he now tragically lacks, the balance between his reason and his will. He must learn to understand his own body and the life and the chemistry within it, and, above all, he must learn to understand his own mind. If he shirks or fails in that primary duty, then there seems to be no reason why he, and all his "substances" and machines with him, should not go the way of the mastodon and the brontosaurus. It will be all that he deserves.

C. K. A.



COLUMBUS'S VOYAGE OF DISCOVERY TO BE REPEATED IN A REPLICA OF THE "SANTA MARIA": THE NEW "SANTA MARIA," WHICH, IT IS REPORTED, MEN OF THE SPANISH NAVY WILL SAIL ACROSS THE ATLANTIC.

Our photographs show: (A) the newly fashioned "Santa Maria," the replica of the ship in which Columbus first sailed to America, lying at Huelva; (B) a view of the poop of the ship, with the new Columbus memorial in the background; (C) the waist and fore-castle of the ship, showing the type of windlass used for weighing the anchor; and (D) a view taken from the poop, giving some idea of the width of the ship's beam. Our correspondent notes: "There is a probability of the 'Santa Maria' being sailed across the Atlantic. This at some not very distant date. Naval officers and seamen of the Spanish Navy will most probably form the crew, the total number being 25, as opposed to the 52 carried when Columbus embarked upon his memorable journey." Our readers will no doubt recall the extremely interesting photographs of the interior of this "Santa Maria" replica, and of her in full sail, which we reproduced in two issues in October last. The craft, we may note, was originally built for the Seville Exhibition of 1929.

complain of short measure; *lacuna* there were certain to be; yet some of the *lacuna* are surprising, and point to serious errors of conception or perspective. To begin with, it is manifest that when Mr. Wells speaks of "the world," with the (nearly) two thousand million inhabitants of whom he frequently reminds us, he is really thinking of the Occidental world. The East hardly enters into his survey, and the life of at least half the inhabitants of the globe receives only the scantiest consideration. The chapter on "The Governments of Mankind," though entertaining in its sprightly satire on the British constitutional and political system, is ludicrously inadequate as a world-survey. The sections on the distribution of wealth, although they have much to say of different kinds of buying and selling, tell us little or nothing of the whole vast system of international, sea-borne commerce and its reticulations with the general financial system. No attempt is made to sketch the fundamentals of the legal systems of the world—and yet the *principia* of law and order would seem to be of some importance to "human activities" and "human relationships." There are strange oversights—for example, because the "Encyclopædia Britannica" is laconic on the subject, Mr. Wells appears to think that the Origins of Property are a "neglected territory," and ignores a whole vast literature on this subject, especially in the German tongue; he even appears to be unaware of so elementary a treatment of the subject

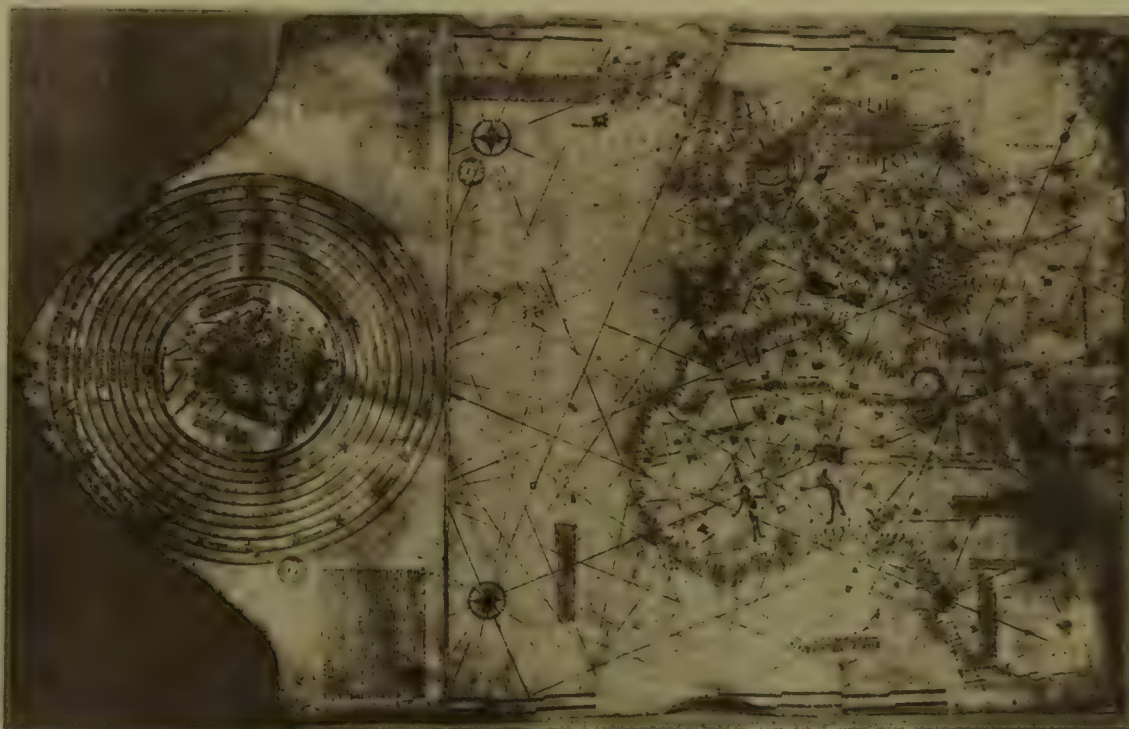
* "The Work, Wealth, and Happiness of Mankind." By H. G. Wells. Illustrated. (William Heinemann; 10s. 6d. net.)

A COLUMBUS CONTROVERSY: AMERICA—AND TWO ATLANTIC CHARTS.



A LEVANTINE COPY OF COLUMBUS'S CHART OF AMERICA AND THE ATLANTIC—DONE IN 1523 AND RECENTLY THE SUBJECT OF CONTROVERSY: PIRI REIS'S MAP (NOW IN THE OLD PALACE MUSEUM, CONSTANTINOPLE), WHICH THE CARTOGRAPHER CLAIMED TO HAVE COPIED FROM COLUMBUS'S CHART AND FROM THE WORK OF ARABIAN MAP-MAKERS (SIGNED BY PIRI REIS).

SOME controversy was aroused recently by the reported discovery of a chart of the Atlantic made by Christopher Columbus and showing America. The importance of such a map, had its discovery been authenticated, hardly needs emphasising; for it would have thrown some much-needed light on the obscure history of Columbus's voyages, and perhaps have given us—in its original notes or sailing-directions—a fuller idea of the theories the discoverer relied upon when he sailed away into the vast Atlantic. The report that this chart had belonged to Columbus proved unfounded; the document in question was actually a very early Arabian map showing America. It was found in the Topkapu Saray (old Palace) at Constantinople when this was turned into a museum. It is drawn on gazelle skin, and the inscription on it shows that Piri Reis copied it partly from the charts of Arab navigators, and partly with knowledge gained from Christopher Columbus's chart. The map bears his signature as having been drawn by his own hand, and is dated the year 929 of the Hegira; that is to say, 1523 A.D. It may be recalled in this connection that Columbus got little further than the mouth of the Orinoco, in Venezuela, in his voyage along the coast of South America in 1498, so that



FOR COMPARISON WITH THE PIRI REIS MAP: A CHART WITH CONSIDERABLE CLAIMS TO HAVE BEEN THE VERY ONE USED BY COLUMBUS IN THE DISCOVERY OF AMERICA; AND HAVING (LEFT) A REPRESENTATION OF THE NINE HEAVENLY SPHERES, WITH THE WORLD (EUROPE, ASIA, AND AFRICA) IN THE CENTRE.

the stamp of the Bibliothèque Nationale, and near the "rose," appear the islands of the Antilles, said to have been the secret goal of Columbus's expedition. It is probable that Columbus's epoch-making venture will be repeated in the near future, when a replica of his "Santa Maria" will sail for America from Spain. We reproduce on the opposite page some remarkable photographs recently taken of the new "Santa Maria" which is to attempt this venture.

stretches of the South American coast given in Piri Reis's chart must have been copied from other sources. Doubtless, other sources were forthcoming, for Piri Reis dated his chart 1523. In 1500 a Portuguese, Pedro Alvarez Cabral, had already sighted Brazil; in 1513 Pedro Nuñez de Balboa had crossed the Isthmus of Darien; and in 1520 Ferdinand Magellan had passed through the strait which bears his name into the Pacific. We also reproduce on this page—for comparison with Piri Reis's chart—a map believed to have been prepared under the direction of Columbus himself, and to have been used by him in his historic voyage across the Atlantic. It was found in the French national library in 1924, and fully illustrated by us at the time. This does not, of course, show America, but in the upper left-hand corner of the chart, near

THE CHINESE "SAVE THE NATION" ARMY IN ACTION NEAR HARBIN.



THE NEW KIRIN GOVERNMENT FORCES, WHICH WERE ASSISTED BY JAPANESE MILITARY AEROPLANES, IN ACTION AGAINST THE "SAVE THE NATION" ARMY ON JANUARY 27: A SHELL FROM THE ATTACKING TROOPS BURSTING JUST IN FRONT OF THE DEFENDERS' TRENCHES.



THE REARGUARD OF THE "SAVE THE NATION" ARMY RETREATING TO HARBIN ON JANUARY 26.



DURING THE FIGHTING BETWEEN THE NEW AND OLD KIRIN GOVERNMENT TROOPS ON JANUARY 27: THE SECOND LINE OF DEFENCE OF THE "SAVE THE NATION" ARMY ADVANCING TO TAKE UP NEW POSITIONS; WHILE VILLAGERS BRING IN WOUNDED FROM THE FRONT LINE.



DISMOUNTED CAVALRY OF THE "SAVE THE NATION" ARMY COVERING THE RETREAT OF THE MAIN BODY OF TROOPS INTO HARBIN: A PHOTOGRAPH TAKEN DURING THE FIGHTING ON JANUARY 26.



A MOMENTARY REST DURING THE RETREAT ON JANUARY 26: A BANNER-MAN AND SOME TROOPERS OF THE "SAVE THE NATION" ARMY, A FORCE COMPOSED OF OLD KIRIN GOVERNMENT SOLDIERS AND EX-BANDITS.



A HALT DURING THE RETREAT TO HARBIN ON JANUARY 26: AN AMBULANCE CART OF THE "SAVE THE NATION" ARMY AFTER THAT FORCE OF SOLDIERS AND EX-BANDITS HAD BEEN BEATEN BACK BY THE NEW KIRIN GOVERNMENT TROOPS.



AFTER THE NEW KIRIN GOVERNMENT TROOPS HAD BEEN DRIVEN BACK TO A POSITION TEN MILES SOUTH OF HARBIN: SOLDIERS OF THE "SAVE THE NATION" ARMY ON THE LOOK-OUT FOR ENEMY STRAGGLERS ON JANUARY 27.

Concerning the photographs here reproduced, a correspondent writing to us from Harbin on January 30 says: "I enclose photographs taken during the recent fighting in the vicinity of Harbin between the Chinese troops loyal to Marshal Chang Hsueh Liang and the new Kirin Government troops supported by the Japanese. On January 25 and 26 the last remnants of the former Kirin Government forces still remaining loyal to Marshal Chang Hsueh Liang, augmented by large numbers of ex-bandits to form a 'Save the Nation' army, strongly resisted the

advance of the new Kirin Government army assisted by Japanese military aeroplanes, but were in the end obliged to retreat to Harbin. On the 27th the new Kirin Government troops arrived on the outskirts of Harbin, and severe fighting took place. The attackers were eventually driven back to a position ten miles south of Harbin, where they are, at the time of writing, awaiting the arrival of Japanese troops before returning to the attack." Since then the situation has seen various vital changes; and Japanese troops occupied Harbin on Feb. 5.

THE JAPANESE OCCUPYING HARBIN: SCENES AFTER THE PEACEFUL ENTRY.



CHINESE WHO STUCK TO THEIR POSTS AFTER THE JAPANESE HAD ENTERED HARBIN, WITH THE RESULT THAT ORDER WAS MAINTAINED: POLICE ON POINT DUTY—WEARING WHITE ARMLETS AND SASHES.



AMONG THE FIRST JAPANESE TO ARRIVE IN HARBIN FOR THE OCCUPATION: MOTORCYCLISTS, WITH SIDE-CARS, RESTING NEAR A PARK—WITH INTERESTED RUSSIAN CIVILIANS AS THE ONLY ONLOOKERS.

JAPANESE troops took control of Harbin, the commercial centre of Manchuria, on Feb. 5. In a note sent with the photographs here reproduced, which were dispatched from Harbin on that day, our correspondent says: "There was no fighting in the city itself, for those Kirin troops who were still loyal to Marshal Chang Hsueh Liang and had been opposing the Japanese advance from the south along the Chinese Eastern Railway for a week, retreated in order, only fringing the suburbs of the city, going towards Pinghsien and other towns north-eastwards. The refusal of most of the local Chinese officials, with the exception of the Civil Administrator of the Special Chinese Eastern Railway area, to acknowledge the new Mukden Government and régime in Manchuria, caused the Japanese to induce the new Kirin Governor, Hsi Hsia, to send a body of new Kirin troops overland to take over the guarding of the Chinese Eastern Railway from the old Kirin troops. General Ting Chao, head of the latter and Commander of the Harbin garrison, gave orders to resist, and minor clashes, which took place at points on the eastern section of railway close to Harbin, were all in favour of the old troops, causing Hsi Hsia's soldiers to retire. Reinforcements began to



THE JAPANESE IN A SUBURB OF HARBIN: TROOPS ADVANCING TO TAKE OVER THE CONTROL OF THE CITY, WHICH WAS OCCUPIED ON FEBRUARY 5.

arrive from Pinshiang, Sansing, and other places east of Harbin, to assist the old Kirin troops, whilst new Government officials sent to take over responsible posts in Harbin found that they could not take office. Soon things reached a climax. A Japanese aeroplane reconnoitring over Harbin was hit by rifle fire, and forced to land in one of the suburbs, where the pilot was brutally murdered by some twenty Chinese cavalrymen before any assistance could arrive. The aeroplane was afterwards set alight by Japanese, and some of the bombs exploded during the fire and killed and wounded some fifty inquisitive onlookers, who had been warned not to remain nearby. The same day, several Japanese living in Fuchiatien were set upon by Chinese soldiers; whilst numerous Koreans who were evacuating the native city were arrested by Chinese soldiers, and three were shot by the military

authorities on the spot. The Japanese population—some 5000 persons—became alarmed; volunteers were called out; and the Japanese quarter of Harbin was sandbagged and barbed-wired, fear being entertained that an attack might be made by the Chinese. Telegrams were dispatched for assistance, and on January 28 Japanese troops from Changchun were sent to Harbin. Their progress was slow,

(Continued below.)



JAPANESE TANKS IN HARBIN AFTER A MARCH FROM CHANGCHUN: A SCENE OUTSIDE THE FORMER HEADQUARTERS OF THE CHINESE GENERAL STAFF, WHICH WAS TAKEN OVER BY THE JAPANESE ON THEIR PEACEFUL ENTRY INTO THE CITY ON FEBRUARY 5.



AFTER A BOMB EXPLOSION WHICH KILLED SOME FIFTY INQUISITIVE ONLOOKERS WHO HAD BEEN WARNED TO KEEP CLEAR: THE BURNT-OUT WRECK OF THE AEROPLANE WHOSE PILOT WAS MURDERED BY CHINESE CAVALRYMEN—AN UNEXPLODED BOMB IN THE FOREGROUND.

Continued.]

and instead of them taking eight hours to arrive, it took them eight days. Gradually the Japanese forced back the Chinese. The majority of the Chinese troops retired east of Harbin, on the outskirts. Thus it was the city itself was unharmed. The first Japanese troops, entering at 1 p.m. on February 5, in small companies, occupied the place completely by the evening. As the Chinese police stuck to their posts, there was no disorder, though the fleeing Headquarters Staff, and

other military bodies, requisitioned numerous motor-buses, taxis, and other vehicles. The Civil Administrator, who had disappeared when General Tingchou took over the city and placed it under martial law, reappeared, and is now issuing orders for the re-establishment of peace and order—under Japanese advice. Shops are reopened, and the civil population are no longer panicky, though the majority of the Chinese do not appreciate the advent of the Japanese."

THE WORLD OF SCIENCE.

THE AFFORESTATION OF THE BRECKLAND.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SURELY, it would seem, a more inopportune time than the present could not possibly be chosen in which to beg for subscriptions for public service offering no immediately tangible results. Nevertheless,

vote of censure on such an experiment when it proves to be a failure. Meanwhile we had better wait, so that our "we told you so," whichever way it goes, will look more like "prescience."

remains of the long-faced ox on the sites of their dwelling-places.

From the Stone Age to the Bronze Age, and for a thousand years or so after, the face of the country was probably unchanged by man. Here, then, he found a happy hunting-ground; turning now to the forest and now to the "breck," according to the season, and his need for food. In the spring there would be egg-forays, and there must have been good hunting. For in the brecks would be found nests of the great bustard, and the Norfolk plover, dotterel, and ringed plover. The magnificent great bustard survived on the heaths of Norfolk and Cambridge-shire up to the beginning of the last century. But long before this it must have been evident that they needed protection; and this was given by an Act for the "Protection of Wild Fowls" so long ago as the reign of Henry VIII., which also included the eggs of the crane, a bird which must have been familiar to these ancient Brecklanders, though it was exterminated, so far as Great Britain is concerned, long before the bustard.

Since the capercaillie was successfully reintroduced into Scotland, some may urge a repetition of this experiment in the case of these two fine birds, the bustard and the crane, in the event of the Breckland scheme maturing. But no good would come of such a venture. These birds require vast solitudes: and the countryside is now too thickly populated for such retreats to be possible. The Breckland Research Committee will make no experiments of this kind. Its work is of a more subtle and far-reaching character. Those who cannot appreciate its precise significance will, at any rate, profit by it, since it will entail the preservation of the whole area from any further changes other than a possible extension of the Government afforestation scheme. And if this is to go on, it is devoutly to be hoped that a mixture of species other than conifers will be tried.

In this country forestry is in its infancy; we have only the uncertain blunderings of empiricism to guide us. Part of the work of the Research Committee would be expended upon the study of the complex life of a forest; the relationship between trees, herbs, insects, and soil; and the correct species, and mixture of species, proper to the area to be considered. For only after this fashion can the production of profitable timber be assured. At present we are doing no more than launching a costly experiment. Hence, then, it is evident that great issues are at stake, and any delay in starting this system of control would be deplorable. Professor Biffens' name is a sufficient guarantee that all that science can do will be done to ensure the successful achievement of the scheme he has mapped out.



1. A BIRD WHICH SURVIVED IN THE BRECKLAND OF EAST ANGLIA UNTIL THE BEGINNING OF THE LAST CENTURY: GREAT BUSTARDS ONCE TO BE FOUND ALL OVER ENGLAND ON EXTENSIVE HEATH-LANDS.—(After Professor Seaby.)

I venture to hope that the appeal just made by the Breckland Research Committee, of the Department of Agriculture, Cambridge, will not be made in vain. It has at least a chance of a sympathetic reception—lively enough to result in purse-strings being loosened—inasmuch as it is made to all who take long views in regard to what concerns the preservation of our countryside from the vagaries of the "march of civilisation," whose champions seem to glory, rather than sorrow, at the wreckage left in its train.

Now, what is it that the Breckland Research Committee want to do? And what is the Breckland? Divided between N.W. Suffolk and S.W. Norfolk is an area of some 400 square miles which has no counterpart in this country, an area with a history going back to the Glacial Epoch. The Men of the Stone Age hunted here; and they have left abundant evidences of their occupation in thousands of their crude flint implements. The climate, this appeal reminds us, is a mixture of the oceanic and the continental. Its soil is sandy and infertile. Much of it lies under heath and bracken and sand-sedge; while its *fauna* and *flora* include species not found, or rarely found, elsewhere.

Some may ask, "Is this anything to make a fuss about? Are we to subscribe money to purchase this area and leave it as it is, for a few people to come and picnic in? Why not make some use of it? Think what an ideal place it would be, with its nice sandy soil affording good drainage, for the erection of factories; great roads could be run through it, with no tiresome trees or hedges to impede the view of motor traffic. And, since the soil is infertile, it would set free land for agriculture now marked down as 'ripe for development.'" Now, no one is more alive than I am to the need for commercial enterprise. By its success or failure we stand or fall. But "commercial enterprises" and ventures "with money in them" have become an obsession with us, blinding us not only to all our need of "spiritual development"—I do not use this term in a religious sense—but to the future, wherein commercial enterprise will be as vitally important as it is to-day.

Moreover, this appeal is, as a matter of fact, intimately associated with "commercial enterprise." The Government, in its wisdom, has entrusted a "Forestry Commission" with some 30,000 acres wherein to try the experiment of producing home-grown timber, mostly of conifers. This is a purely empirical venture, a step in the dark; for that area has been treeless for centuries, if it has not always been in that condition. It will be time to pass a

But that experiment will bring changes in its wake which ought to be very carefully studied, and as carefully recorded. As the forest extends it may make a difference in the rainfall. It will very certainly make a great difference in the *fauna* and *flora*. And these changes ought to be very carefully followed by properly qualified observers, not merely with an eye to the commercial ends, but also for the sake of the purely biological results. The forested area will banish the plant and animal life which formerly lived there, and new forms will take their place. Some may contrive to adapt themselves to the new conditions. These changes will well repay study.

But it must be borne in mind that what we are apt to regard as the "original Breckland" has, in reality, undergone a woeful change as compared with, say, even a



2. THE DOTTEREL, INHABITANT OF THE BRECKLAND IN THE STONE AGE, AND STILL FOUND THERE: A BIRD THAT JAMES II. WAS FOND OF SEEING CAPTURED IN NETS, WHILE COURSING AT THETFORD.

hundred years ago: though in its essential features, apart from its *fauna*, it has not greatly changed. In the days of the Stone Age, indeed (flint implements found here take us back to Eolithic Man), this region must have looked much as it does to-day. For the early hunters lived, more from necessity than choice, around the meres and along the forest-fringed river-valley of the Little Ouse, which then afforded a vast expanse of water. In the forests they hunted the wild boar, the elephant, and the rhinoceros. From the antlers of the red deer, as we know, they made picks for digging out the flints for implements: another proof that they kept near water and the forests is found in the oak piles used for lake dwellings. These last mark the "golden days" of the Stone Age. For the men of this period kept cattle, as is shown by the



3. A BIRD WHICH LIVED IN THE BRECKLAND IN THE STONE AGE, AND IS STILL TO BE FOUND THERE: THE NORFOLK PLOVER, OR THICKNEE—A HEATH-DWELLER WHICH MAY STRIVE TO RETAIN ITS OLD NESTING-SITES IN THE AFFORESTED AREAS OF THE BRECKLAND.

The Breckland is an area of some 400 square miles, divided between north-west Suffolk and south-west Norfolk, and having no counterpart in this country. Its history goes back to the Glacial Epoch, and it abounds with remains of the Stone Age. Much of it lies under heath, bracken, and sand-sedge; but the Government has entrusted a Forestry Commission with some 30,000 acres wherein to try the experiment of producing home-grown timber. The effects of this afforestation on the peculiar *fauna* and *flora* of the area are to be watched by the Breckland Research Committee of the Department of Agriculture, Cambridge, and it is with the object of helping an appeal made in the interests of the Research Committee that the article on this page is written.—(After Professor Seaby.)

PUZZLE !—FIND THE FOURTH PYRAMID: THE SCENE OF THE GIZA DISCOVERY.

COPYRIGHT AIR PHOTOGRAPH BY SIR ALAN J. COBHAM, K.B.E., A.F.C., SUPPLIED BY AEROFILMS LTD. MAP BY COURTESY OF THE "TIMES."



AN AIR VIEW TO HELP THE READER IN LOCATING THE POSITION OF THE NEW PYRAMID: THE SITE OF THE DISCOVERY—SHOWING THE GREAT PYRAMID, THE SECOND AND THIRD PYRAMIDS, AND THE SPHINX.

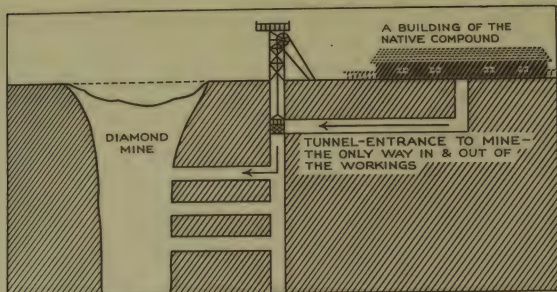
OUR readers will find it an interesting puzzle to locate the position of the newly found Pyramid in Sir Alan Cobham's air photograph (taken before the excavations began), with the aid of the map given below it, especially as aerial photography has elsewhere played a notable part in revealing hidden remains of ancient structures, although it did not have that effect here. In announcing the great discovery of a Fourth Pyramid, by Professor Selim Hassan, of the Egyptian University, the "Times" said a few days ago: "The excavations lie about 300 yards south of the Great Pyramid and slightly west of the Sphinx. On this spot a mass of masonry had emerged from a mound of sand. Professor Selim soon found traces of pyramidal masonry. Egyptologists had always presumed the existence of a fourth large pyramid, from indications on other monuments, and it has now apparently been identified. The new pyramid appears slightly smaller than the third, but it is different in construction from the other Giza pyramids. The blocks of stone employed are larger than those in the Great Pyramid." In a later account given by the "Times," we read: "Dr. Selim Hassan has temporarily discontinued his exploration of the interior of the Fourth Pyramid of Giza, owing to the danger of working among enormous blocks of masonry which are only partly secured, and is instead clearing the northern face of the pyramid and



SHOWING THE POSITION OF THE NEWLY FOUND QUEEN'S PYRAMID, BETWEEN THE SECOND PYRAMID AND THE SPHINX: A MAP OF THE SITE, NEAR GIZA.

the series of tombs in the rock wall opposite. . . . The pyramid measures about 60 ft. high and is about 180 ft. square at the base . . . but the top, which would add another 30 ft. or 40 ft., is missing. An official *communiqué* announces that the eastern and northern sides of the Fourth Pyramid are cut in regular steps, and at the south-east there is a large chamber cut out of the rock, the entrance to which has jambs of granite monoliths more than 9 ft. high, on which are carved the names and titles of the owner, showing that the tomb belonged to an important Queen named Khent Kawes, who bore the title of 'King of Upper and Lower Egypt.' It may be doubted whether this Queen was officially enthroned and crowned, but she was possibly Regent during the minority of her son. It is notable that her title of 'King of Upper and Lower Egypt' has not been applied to any other Queen of the Old Kingdom, and the Pyramid itself is the first instance of a Queen's pyramid standing separate from the tomb of her royal husband. It seems that the Fourth Pyramid was

constructed during the Fifth Dynasty (2560—2420 B.C.), and it may be conjectured that Queen Khent Kawes is identical with the royal lady of the same name, known from the pyramids at Abusir, who bears the title, 'Mother of the King.' It is possible that she was the wife of Pharaoh Nefererkara, the third King of the Fifth Dynasty."



A DIAMOND-MINE AND THE LARGER THE NATIVE WORKERS MAY NOT LEAVE UNTIL THEY HAVE BEEN SEARCHED: A SECTIONAL DRAWING SHOWING THE ENTRANCE-TUNNEL TO THE MINE, WHICH CAN ONLY BE REACHED FROM WITHIN THE COMPOUND.



THE X-RAYS USED TO SEARCH A NATIVE MINER SUSPECTED OF HAVING SWALLOWED A SOLEEN DIAMOND: A RADIOGRAPH REVEALING THE PRECIOUS STONE IN THE MAN'S BODY, NEAR THE SPINE.



A CARE-FREE LIFE, DESPITE THE RESTRICTIONS: NATIVE MINE-WORKERS CONVEY IN THEIR QUARTERS, KNOWING THAT THEY WILL HAVE ENOUGH TO BUY CATTLE FOR WIFE-PURCHASING.

GUARDING A DIAMOND-MINE IN SOUTH AFRICA: NIGHT AND DAY PRECAUTIONS IN

PHOTOGRAPHS BY



THE NATIVE COMPOUND OF A DIAMOND-MINE: A GENERAL VIEW WHICH THE ENTRANCE TO THE MINE OPENS—A TUNNEL THAT RETURNS.



ELECTRICALLY CHARGED BARBED WIRE SURROUNDING A DIAMOND MINE AS A PRECAUTION AGAINST THE ACTIVITIES OF THIEVES.



WORKERS RECEIVING THEIR PAY IN "SAFETY" COINS WHICH CANNOT BE USED OUTSIDE THE COMPOUND.



IN THE ROSE GARDEN OF THE COMPOUND, WHICH THE WORKERS CULTIVATE ASSIDUOUSLY UNDER THE TUITION OF AN OVERSEER.

MINE IN SOUTH AFRICA: A NATIVE WORKERS' COMPOUND.

Dr. JOSEPH VON HUMBOLDT.



SHOWING THE WORKERS' HUTS WALLING-IN THE AREA OUT OF PROVIDES THE SOLE MEANS OF REACHING THE WORKINGS AND FROM THEM.



IN THE KENNELS OF SOME OF THE SIXTY-EIGHT POLICE DOGS WHICH PATROL THE MINE AT NIGHT, GUARDING IT FROM THIEVES.



LETTERS EXAMINED BEFORE THEY ARE POSTED—IN CASE ANY STRAY DIAMOND SHOULD BE WITHIN.



NATIVE MINE-WORKERS, WHO HAVE BEEN PAID OFF AFTER THE TERM FOR WHICH THEY SIGNED ON, STROLLING IN KIMBERLEY.



A DIAMOND-MINE PROTECTED BY THE GLARE OF POWERFUL SEARCHLIGHTS: A NIGHTLY PRECAUTION AGAINST ANYONE APPROACHING THE DIGGINGS WITHOUT BEING SEEN AND CHALLENGED AS TO HIS SUSPICIOUS MOVEMENTS IN THE OUT-OF-WORK HOURS.

recovery in the diamond market." Still dealing with our pictures, it should be added that the owners of diamond mines have always found it imperative to guard against theft; and, the reward of dishonesty being high, the precautions taken have ever been exceptionally thorough. None could deny the need for them, and even the native shows no unwillingness to recognize them as vital and just, however drastic he may consider them to be; otherwise, assuredly, he would not volunteer his labour. In any case, he is content to be without worry as to creature comforts; and he reckons that his spell of mining will enable him to save suffi.

(Continued on 3.)



A "QUARANTINE" PRECAUTION TAKEN THREE DAYS BEFORE ANY NATIVE WORKER LEAVES THE MINE COMPOUND: ADMINISTERING A DOSE OF CANTON PILL.



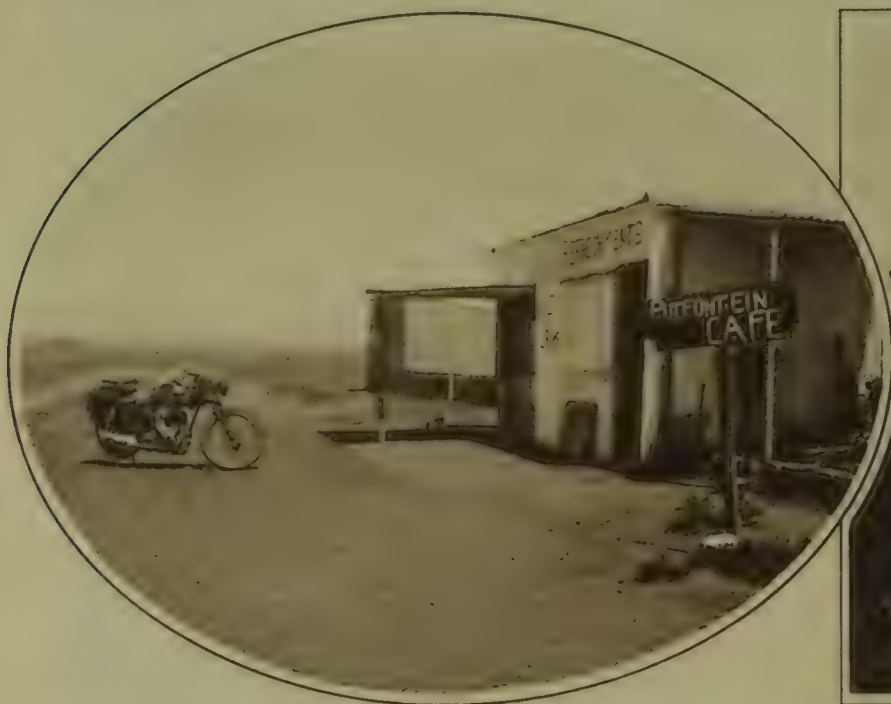
cient money to buy the cattle which must be paid for the bride of his choice. Many of the men sign on for six months only; but it is significant that a number of their fellows do so for much longer periods, sometimes for years. As to the situation as a whole, the prices of fine stones are not expected to fall; on the other hand, they will probably be stabilized. Whatever happens, there is no shortage of supply; indeed, London dealers have plenty of the stones—more than sufficient to fill any demands that will be made during the next few years, for in these days of heavy taxation and general financial stringency buyers are scarcer than they were.

NOT THE WEAPON IT WOULD SEEM TO BE: THE BEE, DISINFECTANT, SCATTERING "GUN" OF A NATIVE COMPOUND.

THE SAFETY OF THE LEISURE HOURS: NATIVE MINE-WORKERS ENJOYING A DANCE IN THE COMPOUND.



A DIAMOND-FIELD BECOMES A WILDERNESS OF GRAVEL AND SCRAP-IRON!



IN THE WORKED-OUT PUTFONTEIN AREA OF THE LICHTENBURG DIAMOND-DIGGINGS: THE CAFÉ—A CORRUGATED-IRON SHED—COMPARING FAVOURABLY WITH THE HOUSING OF MANY IMPOVERISHED DIGGERS REMAINING IN THE DISTRICT.



THE CROWD AT THE BUYING MARKET WHICH IS STILL HELD THREE TIMES A WEEK ON THE LICHTENBURG DIGGINGS, BUT IS NOW A VERY QUIET AFFAIR: WHERE THE LICENSED BUYERS MAKE QUOTATIONS TO THE DIGGERS FOR THEIR STONES.



THE MINE OWNED BY THE BIGGEST INDIVIDUAL DIGGER IN SOUTH AFRICA: A PROFITABLE DIAMOND "POTHOLE" DISCOVERED IN THE VELD, OFF THE MAIN RUN OF LICHTENBURG WORKINGS.

and the liquid swish-swish of a washing-machine separating mud and light stones from heavy stones, and possibly diamonds. The men are working the leavings of the diggers who swept over the field during the past four years. They are taking the old gravel and re-sieving and washing it, desperately hoping that some big stones may be found. If they are lucky they find a few small stones, only sufficient to afford a struggling existence. Sometimes they find a corner of virgin land which was left untouched between two or three claims when the early diggers skimmed over the field, 'picking its eyes out.' They work it feverishly. Or they dig below the old worked-out gravel to virgin gravel, 12 or 15 feet down, and work this, but, with few exceptions, they are making little more than a pittance. The diggings are rich in corrugated-iron, if not in diamonds. The fact is shouted at you, through the dust, by the central town of Bakers. It boasts stores, a bioscope, schools, and a billiard saloon, all made of corrugated-iron . . . grey and cold in winter and scorching hot in summer. The billiards saloon has been built to fit its table. It looks as though the owner carted the table to the township, dumped it on the dusty veld, and said: 'Build a saloon round this,'

A QUOTATION from the "South Africa Year-Book" will enable the reader to judge the full extent of the sad change that has come over the Lichtenburg diggings and to realise the prosperity which has been succeeded by the melancholy and squalor illustrated here. "Elandsputte, fifteen miles north of Lichtenburg, was the scene in 1926 of perhaps the biggest alluvial diamond rush to date. . . . This was eclipsed in March 1927 by the opening of Grasfontein, when 25,000 whites are stated to have taken part in the race for claims" (illustrated by us with some remarkable photographs at the time). Later in the year the population was estimated at 50,000 whites and 100,000 natives. The correspondent supplying the extremely interesting photographs reproduced here gives the following description of the present state of the area: "The silence of death lies over the Lichtenburg diamond-diggings. To-day you may stand alone on the ground where, in 1927, over 80,000 diggers and professional runners raced in the world's biggest diamond rush, to peg claims. It is changed now. The flat, never-ending veld, with its narrow ridge of diamondiferous gravel, has been scarred by a twenty-mile stretch of torn land, following the ridge through the veld. You may walk along this torn-up battlefield for hundreds of yards without seeing a soul. Then the silence is broken by the rattle of a sieve, sorting gravel,

[Continued below on left.]



A PRIMITIVE DIAMOND-WASHING MACHINE (LEFT): ROTATING A CYLINDER AND WASHING HEAVY GRAVEL AND DIAMONDS TO THE OUTSIDE, WHILE LIGHT GRAVEL REMAINS IN THE MIDDLE.



ON THE LICHTENBURG DIAMOND-FIELDS, ONCE FABULOUSLY WEALTHY AND THE CAUSE OF GREAT RUSHES, BUT NOW A "DEVASTATED AREA" IN WHICH BLACKS AND WHITES LIVE IN SQUALOR: A NATIVE HUT, MADE OF SHEETS OF CORRUGATED-IRON AND BITS OF SACKING, WHICH IS TYPICAL OF THE DIGGERS' PRESENT-DAY HABITATIONS.

across the desert and return with yellow diamonds, smuggled through the barrier of the State diggings. They are supplied to certain diggers at Lichtenburg, who sell them, pretending they found them at Lichtenburg, and hand the money to the smugglers. It is a problem to prevent this smuggling, but a more urgent difficulty is presented by the growing numbers of destitute diggers who abandoned all to rush to the diggings, and are now without food or money."



"H.R.H. THE DUCHESS OF YORK."

A PORTRAIT BY JAMES QUINN, R.P., R.O.I., OFFICIAL ARTIST TO THE AUSTRALIAN FORCES
IN FRANCE DURING THE WAR.

Our readers, we feel sure, will be glad to possess this reproduction of a charming portrait of the Duchess of York, which was painted last year and exhibited in the Royal Academy. Since her marriage to the King's second son, in 1923, the Duchess has more and more endeared herself to the British people, not only by her own personality, but also as the mother of the two most popular children in the world, Princess Elizabeth and Princess Margaret Rose. This portrait will appeal especially to those who saw her when she and the Duke visited the Antipodes, as being the work of an Australian painter who was official artist to the Australian Forces at the Front in France in 1917 and 1918. Mr. James Quinn, who is a native of Melbourne, painted portraits of Generals Birdwood and Monash for the Australian Commonwealth, and is represented in public galleries at Melbourne, Sydney, Berne, Tokio, and Liverpool. He was also an official artist for the Canadian War Records. He studied for eight years in Paris, under Jean Paul Laurens, and has exhibited at the Salon.

FROM THE PAINTING BY JAMES QUINN, R.P., R.O.I., EXHIBITED AT THE ROYAL ACADEMY, 1931. (ARTIST'S COPYRIGHT RESERVED.)

A Walcot "Impression" of the Grandeur that was Egypt: A Monument of the Ptolemies.

FROM THE PAINTING BY WILLIAM WALCOT, F.R.I.B.A., R.E., EXHIBITED AT THE FINE ART SOCIETY'S GALLERIES.



SAID TO BE THE BEST-PRESERVED BUILDING OF ANTIQUITY: THE GREAT TEMPLE

Mr. William Walcot, the well-known artist who has made a special study of ancient buildings, and whose work has often been reproduced in our pages, included the above painting in his "Impressions of Egypt" exhibition, held a while ago in the Galleries of the Fine Art Society. In Baedeker's account of Edfu we read: "The Temple of Horus, built of sandstone, stands in wonderful, almost perfect preservation, exceeding that

OF HORUS AT EDFU, ON THE NILE, BEGUN BY PTOLEMY EUERGETES IN 237 B.C.

of any other Egyptian temple or even of any antique building in the world, in spite of the 2000 years that have passed over it. . . . The temple proper was begun in 237 B.C. by Ptolemy III. (Euergetes I.), and completed, so far as the masonry was concerned, by his successor Philopator in 212 B.C. . . . Euergetes II. built the great vestibule (completed 122 B.C.) . . . The final touch was given in 57 B.C."



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Notes for the Novel-Reader: Fiction of the Month.

I THINK it will be generally agreed that the most important novels of the month are "Brave New World," by Mr. Aldous Huxley, and "The Fountain," by Mr. Charles Morgan. But the two books have little in common except merit. Mr. Huxley writes about the remote future; Mr. Morgan about the recent past. If one searches for a link one might find it in the fact that both writers have eschewed actuality, Mr. Huxley by creating an entirely new set of circumstances, Mr. Morgan, more subtly, by laying his scene in a backwater, scarcely connected with the main current of life. Mr. Huxley is at pains to draw every possible contrast between the World State several thousand years hence and our present conditions; Mr. Morgan, without the aid of overt comparisons, makes us feel that Holland, enjoying neutrality in the midst of the World War, was also a country of the imagination, almost as legendary as Tibet.

The human race, as Mr. Huxley pictures it, has ceased to "progress": even Science, whose discoveries have made possible the ideal of "Community, Identity, Stability," is resting on its laurels. Humanity has achieved happiness. But what a happiness! Biologists have taken from man his reproductive function; babies are born in bottles; the whole complex of emotions associated with "family life" has been uprooted. "Hatchery" (as the business of bringing children into the world is called) has reached such perfection that the infants, even before they are "decanted," have been endowed with the characteristics required by their future occupation, and the process known as "conditioning" further ensures that they shall perform their destined rôles with energy and efficiency. Pain and worry are unknown in the brave new world. And, lest its citizens should find their well-being too uneventful, every kind of communal diversion is prepared for them; games and promiscuous sexual intercourse are enforced by public opinion, and as a substitute for religious experience there are organised orgies in which the drug *soma*, that marvellous stimulant, rouses the participants to frenzy. But all these "improvements" have been achieved at the expense of the individual; he has been lost in the mass; he is a cypher, almost an automaton, and his life, in the view of the "Savage" introduced to comment on the new system, is not worth living.

The thread of Mr. Huxley's narrative is somewhat weak, but so many jewels of entertainment and erudition and prophetic vision are strung on it that the reader's interest is easily sustained. The book is, of course, a *tour de force*; it does not tell us what will be its gifted author's attitude to this shabby old world when he returns to it.

Mr. Huxley shows the individual disregarded and diminished; Mr. Morgan restores him to his proper stature. "The Fountain" is a love-story in which the relations of the principals are so exclusive and intense that the outside world almost ceases to exist for them—except, in the end, as a kind of distorting mirror, vulgarising their love. In a sense, this love is a hot-house growth, the strangeness and perfection of its blossom owing something to outward



MR. CHARLES MORGAN,
AUTHOR OF "THE FOUNTAIN."

circumstances. Lewis Alison, an interned English officer, with all the emotion called forth by the war dammed up in him, finds himself in Holland with no outlet for his energies—except to write his book, "The History of the Contemplative Life." When he meets Julie, he finds in her the incarnation not only of his physical desires, but of all his desires, of which, perhaps, the strongest was the instinct to create, through the medium of earthly love, a mystical third relationship with an identity of its own, a symbol of perfect beauty. Enforced immobility aids him in his quest: he cannot fight, he cannot earn his living, he cannot get away: he has nothing to do but cultivate his mystical experience and feel it ripening within him. But there are obstacles to his spiritual progress. Julie is one; she is an initiate, but cannot quite reach his plane of feeling. Julie's German husband is, or seems likely to be, another; and the world, as typified by the aristocratic van Leydens in their castle, is a third. Lewis finds that his plan works out very differently, translated into terms of practical life; to the onlooker, indeed, it may seem selfish and positively ugly. Mr. Morgan, identifying himself with his hero, sees chiefly the beauty of the aspiration, not its possibly harmful effect on third parties; and he writes so persuasively, in

such lovely, unmannered prose, that we, too, feel that much must be forgiven to a spiritual enterprise so elevated and so pure.

Miss Ashton's "Bricks and Mortar" brings us back



THE AUTHOR OF "BRAVE NEW WORLD": MR. ALDOUS HUXLEY;
WITH HIS WIFE AND SON.

Mr. Huxley's latest book, "Brave New World," is a brilliant forecast of the world's possible future, hundreds of years hence.

to actuality. Here are no castles in the air, but houses made for the needs of ordinary people. In his youth Martin Lovell studied Pugin and Sir Gilbert Scott and would have liked to build a neo-Gothic cathedral; but



MRS. AGATHA CHRISTIE,
AUTHOR OF "PERIL AT END HOUSE."

he had to curb these imaginative excesses in the interest of his wife and children. He was not a disappointed man, though he might have been, for his son had proved

himself a failure before being killed in the war, and his daughter, Stacy, a girl of character, but headstrong and perverse, made a foolish marriage. We grow fond of Martin, and are glad to think that fortune shone kindly on his declining years. Miss Ashton has many gifts as a novelist; she makes us feel that we are personal friends of the people she is writing about, and so vividly can she depict a scene that, on the last page, when Martin is walking on the scaffolding of his son-in-law's London skyscraper, I felt a touch of physical giddiness.

Miss Simpson is one of the most generous of modern novelists. "Boomerang" covers a period of over a hundred and thirty years and takes us to England, France, and Australia, as well as to the island of Corazon, now, like Atlantis, lost beneath the wave. And her creative vitality is fully equal to her task; there is never a dull page, though many that challenge credulity, in her history of the de Mortemar family. French by extraction, royalist by birth, autocratic and reckless by nature, it could tolerate anything except the humdrum; and Clothilde, who brings its history down to the Great War, was worthy of her lineage: a fiery, passionate, unconventional woman, less in her element as wife of the Governor-General of Australia than she was in the trenches, dressed as a man and sharing the men's hardships. She is a gallant heroine for Miss Simpson's gay, vital, swiftly-moving story.

Miss Netta Syrett's heroine is a trifle too severe and conscientious for my taste. Daughter of the gardener at Priors Beeching, she had an affection for the house little short of fanatical. Education at an agricultural college did not drive this out of her, and when the heir to the estate made love to her she succumbed to his advances. He did not really love her, but when she found herself with child she decided to force him into marriage, not because she wished to be made an honest woman, but because (Richard had been terribly wounded in the war) there seemed no other way of keeping Priors Beeching in the direct line. If one can accept Ann's motive, which seems hardly credible, one must admit that Miss Syrett handles ably the situation that results from it. "The Manor House" is far from being a dull book.

The situation exploited by Mrs. Barnes in "Westward Passage" is equally artificial, but more credible. Olivia Ottendorf, returning to America on the *Atlanta* to join her rich, amiable, indulgent second husband, finds among the passengers Nicholas Allen, with whom she had made a love match years ago. He has preserved his old charm and is now, moreover, a distinguished novelist. Olivia's second marriage has been a bed of down; she longs for change and excitement: here they are, close at hand. Mrs. Barnes keeps us wondering whether Olivia will return to Nick almost to the last page of this deftly written story, the whole action of which takes but a week.

"Hunting Shirt" is a romantic idyll of early days in Virginia. The hero is a mighty hunter, a sworn but noble foe of the neighbouring Indian tribes. The lovely Myra Fontaine has engaged his romantic fancy; when she loses her garnet necklace and it reappears round the brawny throat of Fire Tree, a Cherokee chieftain, he swears to get it back. The way he fulfils his vow may disappoint a bloodthirsty reader, but it is in keeping with the chivalrous spirit of Miss Johnston's tale.

The short stories in "Sargasso Sea" have the fault of exaggeration; overstatement was Donn Byrne's besetting weakness: nearly all his male characters weigh two hundred pounds and are as strong as oxen. But he knew how to tell a story, and "Sargasso Sea" contains many full-blooded examples of his art.

Mrs. Agatha Christie is almost at her best in "Peril at End House." It is an enthralling story, and the characterisation (particularly in the case of Nick, the extremely modern heroine) quite excellent. It is pleasant to welcome Poirot back, even though, in his retirement, his native tongue has gone a little rusty! One of the charms of this book is that Mrs. Christie does make it possible to guess the criminal; the identity of "K." will not come as a surprise to every reader.

The "Story of Leland Gay" is only half a detective story; there is a long interlude in Russia, in the course of which we learn why Leland felt it incumbent on him

[Continued on page 328.]

BOOKS REVIEWED.

- Brave New World. By Aldous Huxley. (Chatto and Windus; 7s. 6d.)
The Fountain. By Charles Morgan. (Macmillan; 7s. 6d.)
Bricks and Mortar. By Helen Ashton. (Gollancz; 7s. 6d.)
Boomerang. By Helen Simpson. (Heinemann; 8s. 6d.)
The Manor House. By Netta Syrett. (Bles; 7s. 6d.)
Westward Passage. By Margaret Ayer Barnes. (Cape; 7s. 6d.)
Hunting Shirt. By Mary Johnston. (Butterworth; 6s.)
Sargasso Sea. By Donn Byrne. (Sampson Low; 7s. 6d.)
Peril at End House. By Agatha Christie. (Collins; 7s. 6d.)
The Story of Leland Gay. By A. E. R. Weekes. (Constable; 7s. 6d.)
The Bright Nemesis. By John Gunther. (Secker; 7s. 6d.)
Genius in Murder. By E. R. Punshon. (Benn; 7s. 6d.)
Body Found Stabbed. By John Cameron. (Methuen; 3s. 6d.)

CAN THE ANTHROPOID APES THINK? NEW TESTS OF SIMIAN MENTALITY.



1. THE PROBLEM SET TO THE ORANG-UTAN: TO OBTAIN A BUNCH OF CHERRIES SUSPENDED OUT OF REACH ABOVE AN ENCLOSURE CONTAINING A TABLE, TWO WOODEN STANDS, AND SOME BAMBOO POLES.



4. THE ORANG-UTAN THEN TURNS HIS ATTENTION TO THE WOODEN STANDS: HE SITS ON ONE OF THEM AND DRAGS UP ANOTHER TO PLACE ON TOP OF IT.

On these two pages and on the two following we illustrate some new scientific tests of that fascinating problem—the mentality of the higher apes. Here the subject is an orang-utan; the other is a chimpanzee, which showed even greater intelligence. Both were set the same task, with the same means of accomplishing it, and it is interesting to compare their respective methods. Our illustrations are numbered in the order of the animals' successive proceedings. Describing these tests, a German writer says: "Scientific experiments with wild animals fail chiefly owing to the difficulty of getting them in natural surroundings. Unselfconsciousness, that essential factor for successful tests of animal psychology, can only be achieved when the animals are at liberty. In the Caucasus is a sub-tropical region on the Black Sea, and there, at

[Continued opposite.

2. THE ORANG-UTAN'S FIRST INSTINCTIVE REACTION TO THE SIGHT OF THE CHERRIES: A PRIMITIVE ATTEMPT TO GET THEM BY STANDING UP AND STRETCHING OUT HIS LONG ARMS TOWARDS THEM.



3. THE ORANG-UTAN'S NEXT IDEA: HE TAKES HOLD OF ONE OF THE BAMBOO POLES, BUT HE HANDLES IT VERY AWKWARDLY, AND, BEING UNABLE TO CONTROL IT, DISCARDS IT.



5. THE CHERRIES ARE STILL OUT OF REACH! THE ORANG-UTAN STRETCHING UP FROM A WOODEN STAND WHICH HE HAS PLACED INSECURELY ON ANOTHER.

THE INGENUITY OF AN ORANG-UTAN IN SECURING CHERRIES OUT OF REACH.

6. TAUGHT BY EXPERIENCE, HE NOW TAKES THE HIGHEST OBJECT HE CAN FIND: THE ORANG-UTAN MANŒUVRING THE TABLE INTO POSITION UNDERNEATH THE BUNCH OF CHERRIES.



7. ANOTHER DISAPPOINTMENT: THE ORANG-UTAN STILL CANNOT REACH THE CHERRIES WHEN HE STANDS AT HIS FULL HEIGHT ON THE TABLE.



8. THEN A HAPPY IDEA SUGGESTS ITSELF: THE ORANG-UTAN SEIZES ONE OF THE WOODEN STANDS AND PULLS IT UP ON TO THE TABLE.



10. SUCCESS AT LAST, AFTER MUCH PLANNING AND COGITATION: THE ORANG-UTAN, MOUNTED ON THE STAND HE HAS BUILT UP, GRASPS THE COVETED PRIZE.



9. MEASURING THE DISTANCE WITH HIS EYE AND CALCULATING HIS CHANCES? THE ORANG-UTAN GAZES AT THE LURE IN A CONTEMPLATIVE FASHION BEFORE MAKING HIS FINAL ATTEMPT.

Continued.
Suchum, the Soviet Government has organised a monkey park, the only one in existence. This farm is for purely scientific observations, and not merely as a 'Zoo.' The apes are not trained or taught tricks, but are left to their natural devices. They are free to run about, and only a high wall prevents escape. They are observed from infancy, to compare them with human beings, in physical and mental development, and to see how they react to novelty, strange animals or enemies, and behave in various situations. Instinct or intelligence? Intuition or logical action? All these questions should ultimately be solved at Suchum. The experiments are based on the observations of the German psychologist, Professor Wolfgang Köhler, and were photographed with a view to the production of a film."—[PHOTOGRAPHS BY DEPHOT-SOJUSKINO.]

THE CHIMPANZEE SURPASSES THE A SIMPLER AND MORE INVENTIVE



1. THE CHIMPANZEE IS SET JUST THE SAME TASK AS THE ORANG-UTAN (SEE PRECEDING PAGES): A SIMILAR INITIAL ACTION ON SEEING THE CHERRIES TENTATIVELY HUNG OVERHEAD.



3. THE GENESIS OF A NEW IDEA: THE CHIMPANZEE TRIES TO LENGTHEN THE POLE WITH ANOTHER, BUT AT FIRST FAILS.



2. THE CHIMPANZEE BEGINS WITH THE SAME IDEA AS THE ORANG-UTAN, AND PURSUES IT FURTHER: HE LIFTS A BAMBOO POLE, MUCH MORE SKILFULLY, BUT FINDS IT TOO SHORT.



4. PERSEVERANCE, OBSERVATION, AND REFLECTION: THE CHIMPANZEE DISCOVERS THAT A BAMBOO POLE (HELD IN HIS LEFT HAND) IS HOLLOW AT THE END.

On the two preceding pages we illustrate a scientific experiment to test the mental powers of anthropoid apes, at a Russian Institute for research in animal psychology at Suchum, on the Black Sea, in the Caucasus. The animal there shown is an orang-utan, and its task was to secure a bunch of cherries suspended overhead, out of reach, above an enclosure containing some bamboo poles, two wooden stands, and a table. The orang-utan first tried a pole, but discarded it as he could not control it. He eventually solved the problem by placing one stand on the table and climbing to the top. The above photographs (likewise numbered in the order of the animal's successive actions) show the plan pursued, with greater deftness and inventive ability, by a chimpanzee, who was given an identical task and materials. Both creatures displayed ingenuity and perseverance. The orang-utan had the merit of devising a second scheme when the first failed, but the chimpanzee showed something like the inspiration of a pioneer inventor in fitting two bamboo poles together, like a fishing-rod.

ORANG-UTAN IN INTELLIGENCE: SOLUTION OF THE SAME PROBLEM.



5. THE BIRTH OF AN INVENTION—A STROKE OF SIMIAN GENIUS! THE CHIMPANZEE (USING A FOOT AS WELL AS HANDS FOR GRASPABLE PURPOSES) PERCEIVES THAT ONE POLE WILL FIT INTO THE OTHER.



7. AN INGENIOUS ADAPTATION OF THE INVENTION: THE CHIMPANZEE SETS UP A STAND, LEANS THE ELONGATED POLE AGAINST IT, AND BEGINS TO CLIMB.



6. THE INVENTION ACCOMPLISHED: AFTER SEVERAL ATTEMPTS, THE CHIMPANZEE SUCCEEDS IN FITTING THE TWO ENDS TOGETHER AND THUS MAKING ONE LONG POLE.



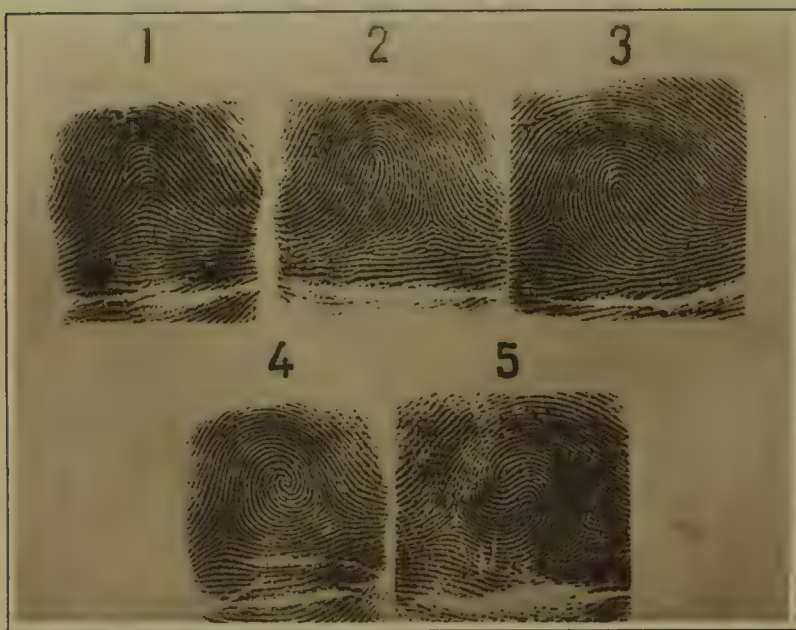
8. NATURAL AGILITY DOES THE REST: THE CHIMPANZEE ASCENDS THE POLE AND, POISED AT THE TOP, GRABS THE CHERRIES BEFORE IT OVERTURNS.

As mentioned on the other pages, the Suchum tests were based on the observations of Professor Wolfgang Köhler, of Berlin University, and we may recall that similar experiments conducted by him at the anthropoid station in Tenerife, maintained by the Prussian Academy of Science, have been previously illustrated in this paper, in connection with a review of his interesting book, "The Mentality of Apes." Discussing his conclusions, our reviewer wrote: "Does the higher ape reason, or is its every action instinctive? Can it think, as we understand the term, or does it merely respond to an ancestral 'urge'?" The answer seems to be that its mentality is a blend: we cannot determine the point at which the automatic crosses and the controlled, the logical, begins. Meantime, Professor Köhler, using untutored chimpanzees as his subjects, has demonstrated that the brain-power of the higher apes approximates more nearly to that of Man than to that of the other ape species."—[PHOTOGRAPHS BY DEBORÉ-SOYER-SERRO.]

THE DEBT OF THE POLICE TO DETECTIVE FICTION:

II.—GABORIAU AND CONAN DOYLE PAVE THE WAY TOWARDS SCIENTIFIC INVESTIGATION: SHERLOCK HOLMES METHODS NOW IN UNIVERSAL USE.

By H. ASHTON-WOLFE, Assistant Investigator under Dr. GEORGES BÉROUD, Director of the Marseilles Scientific Police Laboratories.



THE FIVE FUNDAMENTAL TYPES OF FINGER-PRINTS AS CLASSIFIED BY SCIENTISTS: AN ANCIENT METHOD OF IDENTIFICATION SYSTEMATISED FOR POLICE PURPOSES.

In his previous article, Mr. Ashton-Wolfe wrote: "People imagine that identification by finger-prints is a recent innovation, but in truth it is incredibly ancient. Neolithic man had already discovered that no two human beings possessed similar ridges and lines on their finger-tips. He marked his cave-dwelling, his goods, and even his artistic creations, with the imprint, in ochre, of his hand or his thumb. In China, centuries ago, documents were signed with a thumb-print, and numerous specimens of ancient Chinese pottery. It is only the systematic classification of finger-prints which is new."

The following article is a continuation of that given in our last issue, in which Mr. Ashton-Wolfe gave examples of stories by Voltaire, Dumas, Edgar Allan Poe, and Emile Gaboriau, introducing methods of crime-detection which have since been adopted and organised by the police. Here he recalls three further tales by Gaboriau which have had similar results, and also points out how the methods described by the late Sir Arthur Conan Doyle, in his famous stories of Sherlock Holmes, have become part of every detective's scientific equipment. In our prefatory note to Mr. Ashton-Wolfe's previous article, it may be recalled, we mentioned the Home Secretary's affirmative reply to a recent question in the House of Commons as to whether the British police were aware of the work of Dr. Edmond Locard, of Lyon, in scientific methods of investigation. In the present article, it will be noted, Mr. Ashton-Wolfe mentions that Dr. Locard was in the French Secret Service during the war.

CURIOUSLY enough, most writers of detective stories have manifested a decided preference for what has been termed analysis and deduction; and the immediate popularity of Sherlock Holmes was due chiefly to his extraordinary ability to reconstruct a crime from insignificant details. Yet it was this very quality which awakened the hostility of the real-life investigators. Methods of crime-detection are useless if they are individual; that is, if they repose upon personal ability alone. The more mechanical and impersonal the science of investigation becomes, the more easily is it imparted to each unit of the great army of detectives. When a crime has been reported, it must be investigated immediately, before the scent grows stale; therefore every detective must possess the knowledge necessary for the work quite apart from his personal talent. That is why, among the countless methods invented by writers for discovering who committed a crime, only those which can be taught to every officer have been adopted by the police. In this respect Emile Gaboriau, who wrote his stories at a time when detection was in its infancy, may be considered a pioneer. Truly his heroes are endowed with exceptional flair, but they also proceed methodically and almost scientifically. In addition to the "Affaire Lerouge" which I described last week, there are the three fascinating tales: "Monsieur Lecoq," "Dossier 113," and the "Crime d'Orclival."

M. Lecoq is quite a novice, but he is ambitious and determined to succeed. His first opportunity occurs when he and several colleagues arrive at a miserable tavern on the outskirts of Paris, just as several shots are fired by someone inside. The police force their way into the place and are confronted by a man dressed as a labourer, who threatens them with a pistol. Lecoq enters through a back door and takes him by surprise. At Lecoq's unexpected appearance the fellow with the revolver exclaims: "The Prussians! I am lost!" This cryptic remark becomes the starting point of Lecoq's investigation.

What should a mere labourer know of the words Napoleon used at Waterloo when, instead of Grouchy, Blücher arrived and made defeat certain? Three men are lying on the sanded tavern floor. Two have been shot and are dead; the third has a fractured skull and dies

without giving the police any useful information. Lecoq's chief is of the opinion that the whole affair is nothing but the outcome of a quarrel among ruffians. He arrests the murderer and, leaving Lecoq in charge, returns to headquarters. The young detective at once sets to work. His belief that the murderer is an educated man is strengthened by the fact that, instead of escaping before the police broke down the door, he remained to face them, probably because he covered the retreat of someone whose safety was dearer to him than his own. This, Lecoq reasons, would only be a woman. Fortunately it had snowed, and at the back of the tavern Lecoq discovers the footprints of two women, who ran across the garden towards a timber-yard, where, judging from the marks he left, a man joined them. Lecoq describes this man as tall, athletic, dressed in black woollen garments, and wearing a cap. He believes him to be married, about forty years old, and devoted to the man who was arrested. He explains to a colleague how he arrived at these conclusions.

The footprints in the snow reveal the fact that the man approached the rear of the tavern after the shots were fired, because his boots have obliterated the women's footprints in several places. Only an exceptionally cool and daring man would have risked this, and only if he were determined to help his friend at all costs. One of the women had tripped and fallen headlong, and the unknown had carried her some distance and placed her on a heap of planks, from which the detective concluded

that he was athletic. His clothes and cap have left traces and shreds of wool on a rough plank from which he wiped the snow, and he had rested his elbow on another heap of boards four feet high, which proves that he was tall. The man also left the imprint of his hand in the snow, and the mark of a plain ring on the third finger suggests to Lecoq that the fellow is probably married. All these signs strengthen the detective's conviction that the murderer is not the labourer his clothes would seem to indicate. He goes to headquarters, compels the prisoner to remove his boots, and finds that his feet are caked with dry mud. He at once scrapes some of this away, and perceives that under the superficial coating of dirt the man's feet are soft and white and the nails well kept. Lecoq believes that the fellow purposely dirtied them after his arrest. The only opportunity he had to do this was whilst locked for the night in a cell at a suburban police station. The detective immediately examines this cell, and perceives that the prisoner emptied his drinking water on the dusty floor and shuffled back and forth in the resulting slush. To make quite sure, Lecoq compares the mud he scraped from the man's feet with that left on the floor, and finds that it is composed of similar particles.

Although the mysterious prisoner has been placed in a special cell to prevent any news from reaching him, it



THE BERTILLON BOX, CONTAINING ALL THE INSTRUMENTS NECESSARY FOR A RAPID INVESTIGATION, AND, WHEN CLOSED, ALMOST SMALL ENOUGH TO SLIP INTO A POCKET: A SCIENTIFIC DETECTIVE'S VADE-MECUM.

In modern detective fiction, the Bertillon box has its counterpart (among others) in "the little green case" of Dr. Thorndike, familiar to readers of Mr. Austin Freeman's stories.

soon becomes obvious that he does obtain news from outside. Lecoq learns that Mai—the prisoner's assumed name—has been permitted to study a volume of Béranger's songs, and that he sings these lustily at a certain hour every morning. The detective causes the man to be taken to the governor's office the next day, and at the hour Mai generally began to sing, Lecoq repeats the same verse, imitating his voice. Instantly a pellet of bread containing a message in cypher is slipped through the tiny window from the grounds. Since Mai has only the book of songs, Lecoq reasons that the figures on the note must correspond to certain words in the book, and decodes the message. Finally, Lecoq's theory is vindicated; Mai is the Duke de Sairmeuse. The Duke had discovered that his wife was being blackmailed. Disguised as a labourer, he followed her to the haunt where the criminals compelled her to meet them, and, in order to protect his unhappy wife and to safeguard her reputation, he killed the blackmailers.

In the tale, "Dossier 113," a banker is robbed of a large sum of money which had been placed in his private safe. The secretary, a young man with expensive habits, is arrested as the thief, because only he and his employer possessed the keys of the safe and knew the combination. Furthermore, the secretary had been repeatedly ordered not to leave large sums in the house over night, yet he had deliberately disregarded these instructions. A deep scratch near the lock of the safe becomes the principal clue. Lecoq perceives that this scratch is fresh. He tests the paint and discovers it to be extremely hard. His experiments demonstrate that a mere slip of the key could not have scored the surface so deeply; therefore a second person must have come on the scene and violently pulled the thief's hand away just as the key was being inserted in the lock. The detective thereupon orders an examination of the banker's and the secretary's keys, since traces of the paint will naturally be found on the tip of one of them. Lecoq fully expected this test to be conclusive, but, to his surprise, it is the banker's key which has been used. This leaves the intervention of the person who pulled the thief's hand away with such violence unexplained. Lecoq's

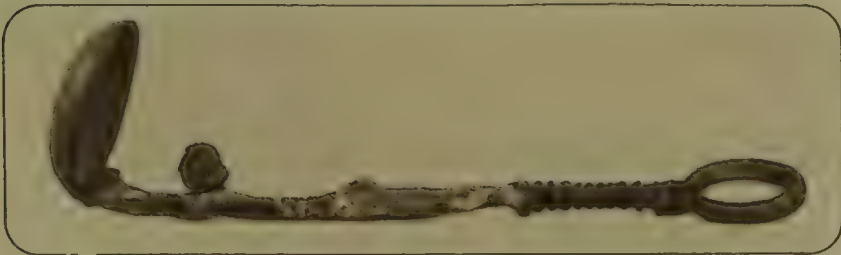
(Continued on page 328.)



THE EXPERT METHOD OF TAKING FINGER-PRINTS: A DEMONSTRATION IN A ROOM CONTAINING RECORDS CLASSIFIED UNDER NAMES SPELT PHONETICALLY.

This photograph shows how finger-prints are taken by an expert. The fingers are placed on a pad covered with a thin film of printer's ink. The expert then takes the fingers one by one, and, pressing down on the chart, rolls them quickly and lightly from left to right. The phonetic spelling of names on the pigeon-holes is clearly seen. It matters little how a name is written, for the pronunciation alone is sufficient to enable the expert to find the corresponding chart.

THE ART OF RESTORING ANTIQUITIES: PRESERVING LONG-BURIED TREASURES.



BEFORE TREATMENT: A SILVER DIPPER AFFECTED BY SALINE CORROSION—A PROCESS WHICH ENDS BY COMPLETELY MINERALISING THE SILVER.



AFTER TREATMENT: THE SILVER DIPPER CLEANED BY SOAKING IN FREQUENT CHANGES OF DILUTE CITRIC ACID, WHICH DISSOLVES AWAY ANY SUPERFICIAL COPPER.



A STONE FOOT WHICH HAS UNDERGONE THE DISRUPTIVE ACTION OF CRYSTALLINE MATTER, AND IS RENOVATED BY THE REMOVAL OF CHLORIDES BY REPEATED SOAKING: BEFORE TREATMENT; AND (RIGHT) AFTER TREATMENT.



BEFORE TREATMENT: A BRONZE, INLAID WITH ELECTRUM, IN WHICH THE BRONZE HAS DECOMPOSED AND HIDDEN THE PATTERN.



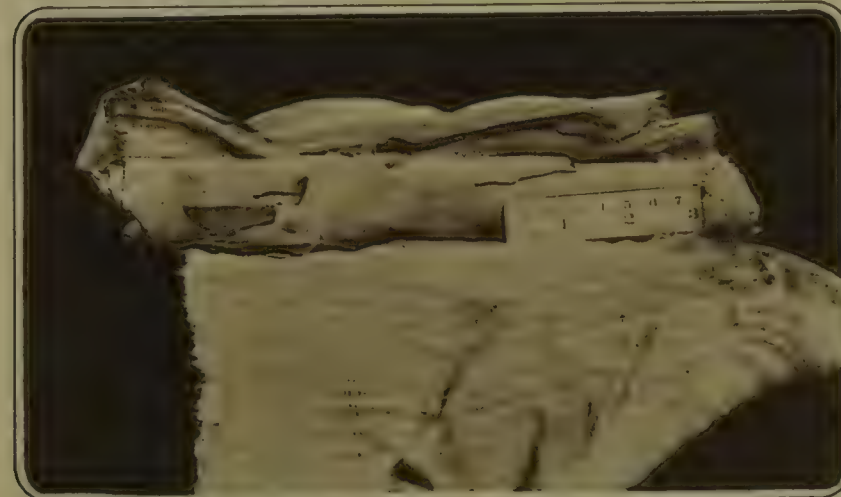
AFTER TREATMENT: THE BRONZE FIGURE CLEANED MECHANICALLY—A DRILLING MACHINE USED TO REMOVE THE INCRUSTATION.



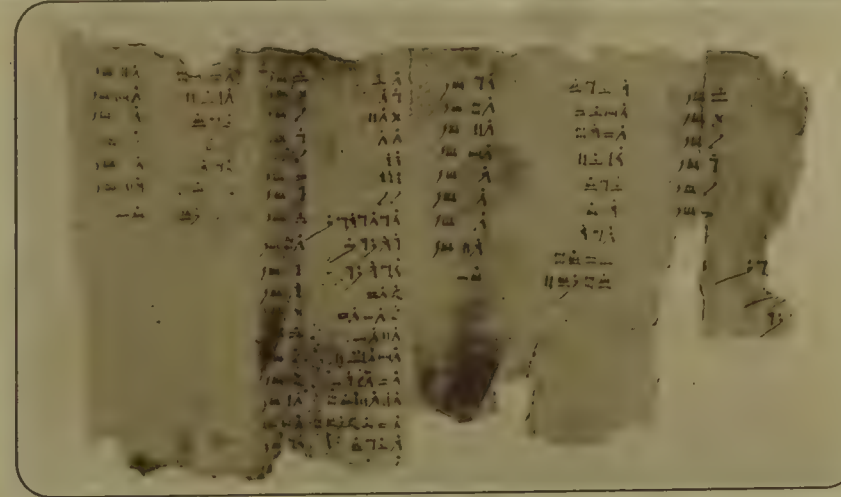
BEFORE TREATMENT: A HOLLOW BRONZE OF SEBEK, ILLUSTRATING "BRONZE DISEASE," AN AFFLICTION DUE TO THE ACTION OF MICROSCOPIC PARTICLES OF COMMON SALT ON A SURFACE CONTAINING OXIDES OF COPPER.



AFTER TREATMENT: DECAY ARRESTED BY BOILING WITH GRANULATED ZINC AND CAUSTIC SODA SOLUTION, WHICH ELIMINATES THE CORROSIVE SALTS AND REDUCES THE OXIDISED SURFACE TO SOUND METAL AGAIN.



BEFORE TREATMENT: A LEATHER ROLL, CONTAINING WRITING IN HIERATIC SCRIPT, THAT HAS BECOME VERY BRITTLE AND POWDERY BY OXIDISATION OF THE TISSUE.



AFTER TREATMENT: THE LEATHER UNROLLED AND THE WRITING RENDERED EASILY DECIPHERABLE BY AN INGENIOUS PROCESS WHICH IS DESCRIBED BELOW.

These photographs accompanied a lecture of very great interest delivered by Dr. H. J. Plenderleith on "The Preservation of Antiquities from Egypt." We quote from him: "The mechanism of decay may be disruptive or corrosive in nature, but is often due to a combination of circumstances occasioned by the presence of crystalline matter in the pores of the specimen, especially near the surfaces. . . . While various salts may be responsible for the corrosion of bronzes and of silver, it is always found that the greatest havoc is worked by chlorides. . . . A bronze figure of Isis, inlaid with gold, was cleaned entirely by mechanical means. A dental drilling machine with tiny carborundum wheels was employed to remove the incrustation and reveal the gold pattern, and afterwards the residual thin film of oxides of copper was removed from the actual surface of the gold by some delicate hammer and chisel work. The little flakes could be

readily split off by using chisels made from darning needles, and a small hammer such as is sold with toy fretwork sets. Finally, the specimen was washed with alcohol once or twice and impregnated with gum dammar. . . ." With regard to the leather roll Dr. Plenderleith says: "Several coatings of a 2-per-cent. solution of celluloid in equal volumes of amyl acetate and acetone were applied, keeping the convolutions of the leather apart and allowing the solvent to evaporate completely between each coat, the idea being to build up a layer of celluloid in the leather approximating to the thickness of a photographic film. When this had been accomplished, a much stronger celluloid solution was applied to the convex sides of the leather, with the result that, partly owing to the contraction in drying and partly on account of the expansion of the celluloid already in the leather, the roll almost automatically unrolled itself."

The World of the Kinema.

By MICHAEL ORME.

THE CLAIMS OF THE KINEMA.

DURING the recent run of "Congress Dances," the brilliant Pommer-Charell picture which, almost unanimously praised by the critics, aroused a greater divergency of opinion amongst the film-going public than any picture I can recall of equal prominence and success, I stumbled up against a curious and rather significant fact. I happened to be in the company of two extremely well-read friends, the one an authority in the musical world, the other a man of the theatre. The former had just been to see the Viennese extravaganza, and confessed to a feeling of complete disappointment. Rather taken aback, since I myself was subjugated by the gaiety and verve of Erich Pommer's latest production, I pressed for further explanation. It then transpired that my musical friend, an ardent student of history, had been entirely misled by the title, and had gone to the Tivoli hoping to see a reconstruction of a pregnant period in history, sticking closely to fact, presenting the salient figures of that famous Congress, which certainly did dance whilst Metternich schemed, without any romantic or fantastic distortion. Consequently, and not unnaturally, Pommer's impudent liberties with Imperial personages and mighty statesmen merely succeeded in irritating him. Indeed, he dismissed the whole thing as utter nonsense. Yet here is a man who can revel in the satirical effervescence of Offenbach's "Belle Hélène," nor seek to find in the antics of Menelaus or the coquetry of lovely Helen a page of classical history. The explanation lies, of course, in his pre-knowledge of the entertainment; and the point emerging from this chance conversation is that neither he nor his colleague of the drama takes the trouble to discover the nature of the fare they are about to sample when they decide to go to

that is being brought to bear on the ever-growing and vastly important output of the world's studios is sufficient to enable any reader who does not deliberately cold-shoulder the subject to acquire a useful knowledge of

behind her a long and varied career, beginning, it is amusing to discover, at the age of five, when she appeared in a church dramatic performance as Cupid perched on a pedestal! From her mother, Anne Henderson

Koerber, who was a musician, she inherits her love of music and the vocal gifts which determined her early bid for fortune and fame in a light-opera troupe. She graduated from chorus work, singing parts, and vaudeville to the broad comedy which brought her to the fore in the Mack Sennett screen-farce "Tilly's Punctured Romance," with Charles Chaplin and Mabel Normand in the cast.

There can be no doubt that this fine actress found in the talking-picture the opportunity of exploiting her gifts to the full. As her rugged personality does not charm with good looks, the silent screen held her in the bondage of the broad humour which is still a brilliant facet of her many-sided art. The spoken word was her "Open Sesame." Her deep and beautifully modulated voice can stir us to tears or laughter with an equal ease, and the freedom that has come to her with the advent of sound has brought out in full harmony the whole clavier of her talent, from poignant tenderness to full-throated rage. Her characterisations are of the quality that remains engraven on the mind. Her drink-sodden harridan of the water-front in "Anna Christie," the shrewish autocrat of "Let Us be Gay," the sharp-tongued foster-mother in "Min and Bill," which won for her the award of the Academy of Motion Picture Arts and Sciences for the best piece of acting of last year—all these are memorable achievements. "Emma," her most recent picture, presents her again as the foster-mother, a faithful, hard-working, sensible, and

loving housekeeper who watches over a flock of motherless children and counters their ultimate ingratitude with an implicit confidence in their fundamental goodness. The play has the faults of a "vehicle" deliberately designed to fit the personality of the star. Its actual dramatic conflict is weakened by a disregard of logic and a too-transparent bid for sentiment. But Miss Dressler works up each separate scene, whether grave or gay, to its appointed climax, with a sense of rhythm and of tempo which never falters. It is a joy in itself to watch her place her colours on her canvas, so sure, so absolutely right in tone, are they. There is an episode in "Emma" wherein the elderly housekeeper sings for her ailing husband. Shy as a girl, laughing at her own temerity, Emma persuades her work-stiffened fingers, her rusty voice, to recall their long-forgotten tricks; and though she begins tentatively, soon all the devotion of a loyal soul throbs through the rendering of a commonplace love-song. The scene is exquisitely handled, and the enchantment of that stout, homely woman at the piano, she who can be as broadly comic as any slapstick droll, holds the listener enthralled. Marie Dressler's appeal is universal, for her work glows with a warm sympathy and a swift response to every human emotion, foible, and strength.



"TO-NIGHT OR NEVER," NOW SHOWING AT THE TIVOLI: A "SHOT" OF THE STAGE-DOOR OF THE OPERA HOUSE AT VENICE.

Gloria Swanson plays the part of Nella Vago in "To-night or Never," and is supported by Melvyn Douglas, a newcomer to the screen, who plays his original stage part.



RÉNÉ CLAIR, WHOSE "À NOUS LA LIBERTÉ" IS NOW BEING SHOWN, WITH GREAT SUCCESS, AT THE RIALTO: THE PRODUCER OF A FAMOUS SERIES OF FRENCH FILMS WHICH INCLUDES "LE MILLION" AND "SOUS LES TOITS DE PARIS."

the "movies." I have since discovered that these two friends of mine, actively interested as they are in various forms of art, are by no means singular in their lack of discrimination where the "pictures" are concerned. A very large section of the public, and, strangely enough, of the more intellectual public, still regards the cinema as unworthy of close study, a form of relaxation not to be taken seriously, a soporific for that "loose-endish" feeling which assails, at times, even the intellectual. It would never occur to such as these to go at random to the theatre, lighting, perhaps, on an Aldwych farce when their momentary mood inclined to tragedy, or penetrating the portals of musical comedy in search of historical drama. Yet they will "drop in" at a convenient picture-theatre without any effort to ascertain the names of the film, the actors therein or the producer thereof, beforehand, and subsequently dismiss the whole field of film entertainment as rubbish if they happen to strike a picture at variance with their individual taste.

It must be admitted that the swift ebb and flow of the films lays a far heavier burden on the picturegoer who seeks to keep abreast of the news than does the theatre on the playgoer; nor does it encourage the more serious-minded doggedly to wade through the weeds of entirely worthless gossip that enmesh much so-called screen criticism. But, even allowing for such detrimental factors, the amount of considered opinion and thought

producers and players as a guide to his future visits to the cinema.

The occasional patron of the picture-houses may argue that his interest in films would be as a straw in the wind, blown hither and thither on the currents of mass mentality. Now, the occasional patron is in many cases a keen and alert thinker who, would he but recognise the momentousness of the whole question and pull his weight in steering pictorial drama into progressive channels by admitting its claims to serious attention, might do much for the films of the future. And the first step to take, it seems to me, is to persuade him to abandon an indifference born of contempt for an entertainment which has had the misfortune to fall short of his expectations. Music, painting, the theatre have their failures too—even their periods of retrogression. Yet they have never been denied the impetus and support of intelligent patronage.

With the activities of the Film Censor arousing alarms and excursions, with the influence of picture-plays on youthful minds and public morals hotly discussed in palpitating print, with packed picture-palaces menacing the prosperity of the theatres and screen stars, drawing fabulous salaries, hysterically mobbed whenever they descend from their exalted spheres, it may seem strange to suggest that we do not take this film business seriously. But do we? Seriously? Does not an important minority leave the matter, with a shrug of its shoulders, to the mercy of the majority, to blunder on as best it can? The film enthusiasts have their dreams and clamour, undefeated, for an advance in many directions, though they may be scornfully dismissed by the box-office point of view as impractical and Utopian. Dreams, however, have come true in other fields of art, when the indifferents have been roused at last by the battering on their gates; wherefore I add this little rap in an endeavour to waken the sleepers.

MARIE DRESSLER.

It is not given to many women to reach the plenitude of their powers when youth and even middle-age have closed their chapters. Yet Miss Marie Dressler, who may well confess with pride to her sixty-odd years, is at the present moment not only one of the greatest artists the screen has ever known, but, according to statistics, heads the list of "box-office draws." She has



MISS MARIE DRESSLER, OF "MIN AND BILL" FAME, IN A NEW FILM: THE FAMOUS ACTRESS AS THE HOUSEKEEPER IN "EMMA," NOW SHOWING AT THE EMPIRE.

"Emma" (Miss Marie Dressler), who is the housekeeper of the Smith family, looks after the children when their mother dies, and is adored by them. Mr. Smith makes his pile, and then, suddenly finding that he, also, is dependent on the housekeeper, marries her. The children are furious, and after Emma has nursed their father through his last illness, accuse her of murdering him. Emma is acquitted, but refuses any compensation, and starts off to look for another job. This new Marie Dressler film is discussed on this page by our film critic.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE WIVES OF TWO FAMOUS CHINESE MARSHALS: MRS. CHIANG KAI-SHEK AND MRS. CHANG-HSUEH LIANG (CENTRE, L. TO R.).

It will be remembered that Marshal Chiang Kai-Shek, sometime President of the Chinese National Government, resigned last December, but remained a standing member of the "Central Executive Committee." It has since been reported that troops of his personal following have been reinforcing the Chinese at Shanghai. Marshal Chang-Hsueh Liang is a member of the Political Council, but is probably better known in Europe as the Manchurian War Lord who recently retired behind the Great Wall before the Japanese.



AN AIRMAN KILLED ON A "SECRET MISSION": MR. M. G. A. SCALLY, WHO CRASHED IN SOUTHERN FRANCE, WITH HIS MACHINE.

Mr. Scally, the Irish airman who was on a flight from Dublin to Ceylon, was fatally injured in a crash on February 21 over Berre, the naval base of the Port of Marseilles. It appears that he was banking steeply at a low altitude. He had left Ireland on a "secret mission"; while his machine, the "Shamrocket," bore the emblem of the Irish Hospitals Trust. The "Shamrocket" was one of the world's smallest aeroplanes—a monoplane capable of 150 m.p.h., with a 75-h.p. engine.



MR. HERBERT DU PARC, K.C.

Appointed a Justice of the High Court (King's Bench), February 20. Wrote the report on the recent riot in Dartmoor Prison, in which connection we reproduced his portrait in our issue of Jan. 30.



THE REV. H. K. LUCE.

Headmaster of King Edward VI. School, Southampton; appointed Headmaster of Durham School, in succession to Canon R. D. Budworth. Formerly Master of King's Scholars at Westminster. Is thirty-four.



GENERAL JUSTO.

Inaugurated President of the Argentine on February 20, succeeding General Uriburu, head of the Provisional Government established in 1930. Stated in his address to Congress that his object was to balance the Budget on the basis of strictest economy.



SIR EDGAR SPEYER, BT.

Died February 16; aged sixty-nine. Was head of the firm which played a large part in financing the electrification of London Underground Railways. Naturalised Englishman, 1892. Declared disloyal, 1921.



THE EX-EMPEROR OF CHINA.

Recent messages from Mukden confirm the report that the North-Eastern Executive Council unanimously elected Hsuan-Chung (the ex-Emperor of China) head of the new State of Manchuria.



THE EX-KING OF SAXONY.

Died February 18. Born 1865. Divorced from his wife, a former Archduchess of Austria-Tuscany, 1903. Succeeded to the throne, 1904. Remained popular in Saxony even after his abdication in 1918.



SIR LESLIE WILSON.

Appointed Governor of Queensland in succession to Sir Thomas Goodwin, whose term of office expires in June. Formerly Governor of Bombay, A.D.C. to the Governor of New South Wales, 1903-1909.



SIR MAURICE DE BUNSEN.

Died February 21; aged eighty. Ambassador in Vienna from 1913 until the outbreak of war in 1914. Ambassador at Madrid, 1906-1913. Undertook a Mission to South America, 1918.



THE OPENING OF THE CANADIAN PARLIAMENT: LORD AND LADY BESSBOROUGH, IN THEIR DRESS OF CEREMONY; WITH THEIR PAGES.

The third Session of the seventeenth Parliament of Canada was opened at Ottawa on February 4 with traditional ceremony. Lord Bessborough, the Governor-General, drove from Rideau Hall with a mounted escort, and, on arriving at Parliament Buildings, was greeted with a salute of guns. Lord Bessborough read the Speech from the Throne, first in English, then in French, to both Houses assembled in the Senate Chamber.



THE WIFE OF THE HEIR-PRESUMPTIVE OF SARAWAK RECEIVED INTO ISLAM IN THE AIR: THE DAYANG MUDA WITH DR. KHALID SHELDRAKE.

The Dayang Muda of Sarawak, wife of the heir-presumptive of the Raja, publicly renounced Christianity and was received into the Moslem faith by Dr. Khalid Sheldrake, president of the Western Islamic Association, on February 18. Her renunciation took place in a private compartment of the air-liner "Silver Wings," flying between France and England. The Dayang Muda was formerly Miss Gladys Palmer, daughter of the late Sir Walter Palmer, of the well-known English biscuit-manufacturers.

BOOKS OF THE DAY.

AMONG centenaries occurring this year is that of the Reform Bill of 1832. Whether any arrangements have been made to celebrate it officially in the usual manner, by unveiling a monument or holding a public banquet, I am not in a position to state. A book has just reached me, however, which is a not unworthy memorial of the event, considered as a contribution to the political and social history of the time, and as a study of that underrated monarch in whose reign the Bill became an Act. Hitherto he has been popularly known as the Sailor King, but fuller justice is done to his capacity and public spirit in "THE PATRIOT KING": The Life of William IV. By Grace E. Thompson. With sixteen illustrations (Hutchinson; 12s. 6d.). The title is taken from a book by Bolingbroke, which William appears to have adopted as his *vade mecum*. I have never come across a more entertaining royal biography. From a great mass of contemporary letters, diaries, and memoirs (enumerated in her bibliography) the author has extracted not only the salient facts, but the quintessence of their wit and humour. The result is a well-knit narrative, sparkling with vivacity, and not without a spice of scandal.

During the controversy over the Reform Bill, poetic wit scintillated from both camps. On the Tory side, for example, Lady Shelley quoted in a letter "the following" (by an author not named)—

Mankind has long disputed at the Cape
About the Devil's colour and his shape;
The Englishman declared him black as night;
The Hottentot, of course, declared him white;
But now they split the difference and say
They feel quite certain that Old Nick is Grey.

For the Whigs, Tom Moore came out with a gibe which anticipates the sense, if not the metre, of Gilbert's skit on the House of Lords in "Iolanthe." In Moore's "Musings of an Unreformed Peer," we read—

Of all the odd plans of this monstrously queer age
The oddest is that of reforming the peerage;
Just as if we great dons, with a title and star,
Did not get on exceedingly well as we are,
And perform all the functions of noodles, by birth,
As completely as any born noodles on earth.

Nor was it only electoral reform that inspired the lighter Muse of the day. Lord Snowden (whose introduction to Miss Thompson's book I was tempted to "lift" bodily, as it forms an admirable review) was doubtless interested in some lines relating to tariffs and a bygone "Booget." "Lord Althorp's Budget," we read, "was a failure. A wit quoted from Luttrell's 'Advice to Julia'—

"O that there might in England be
A duty on Hypocrisy,
A tax on humbug, an excise
On solemn plausibilities.
No income tax, if these were granted,
Need be endured, or COULD be wanted;
Nay, Althorp with o'erflowing chest
Might soon abolish all the rest."

If history has not done justice to William IV., Miss Thompson has gone far to redress the wrong, and certainly every reader of her book will think the better of him. On one point only (not concerned with historical fact) am I inclined to enter a protest, and that is on her choice of the term "Wilhelmine" as an epithet for his reign, a word which she confesses he probably would not have liked, as he prided himself on being an Englishman. "It is possible," she writes, "that the difficulty of finding an adjective to fit his period has something to do with the neglect of William. . . . 'Georgian' and 'Victorian' were easily contrived, but what can be done with William?" Nothing, I think; and it is better to admit the fact and stick to "William IV.," on the analogy of "Louis Quinze," "Louis Quatorze," and so on. It would hardly do to coin "Billian" from his nickname, Billy, which occurs frequently in these pages (along with "Prinney" for the Prince Regent), but even that would be preferable to "Wilhelmine."

One reason for considering "Wilhelmine" inappropriate will leap to the mind on perusing certain passages in a more recent royal memoir, namely, "THE DELIGHTFUL PROFESSION: EDWARD VII." A Study in Kingship. By H. E. Wortham. With six illustrations (Cape; 10s. 6d.). Mr. Wortham's book deserves the same epithet which he applies to what an American writer has called "This King Business." Something could be done with "Edward," if not with "William," and the "Edwardian" epoch has its own place in English history. Naturally, the period is too near to us in point of time to be treated with quite the same freedom of gossip as that of William IV., yet the author has succeeded in imparting the right flavour of raciness to his social picture of the scene, and in his well-written and very readable account a certain liveliness is skilfully combined with discretion.

In a chapter on the birth of the Entente, we are reminded of Joseph Chamberlain's efforts towards an Anglo-German alliance, and of the German Emperor's speech in 1901, after Queen Victoria's funeral, suggesting that "the two Teutonic nations would learn to know each other better" and join in keeping the world's peace. The Wilhelmine manner, however, did not conduce thereto. "Still eager for a *rapprochement*," we read a little later, "the Kaiser expressed his annoyance to Sir Frank Lascelles at England's lack of co-operation with Germany in China, then a storm centre, and in doing so called the British Ministers 'unmitigated noodles.' . . . The Kaiser, obviously pleased with the expression, repeated it in a letter to the King—and 'unmitigated noodles' are not words that a sensible nephew should use to an irascible uncle about his servants, whether footmen or Foreign Ministers." In London, the German Ambassador had a *mauvais quart d'heure* in explaining them to his Majesty. What would Tom Moore's comment have been?



THE PRICE PAID FOR THE MODERN MOTOR HIGHWAY: THE WATFORD ROAD BETWEEN SUDBURY AND HARROW AS IT WAS THREE YEARS AGO AND AS IT IS TO-DAY.

Not even the most persistent of utilitarians will claim that the coming of the arterial road and the modernisation of roads in general have improved the countryside! Obviously, such things had to be in a progressive world; but there will be some to sigh when they see such photographs as these and realise what has been lost that traffic may gain. For the rest, it should be added that the pictures were taken from practically the same spot.

In Mr. Wortham's pages I can find only one direct reference to William IV., and that not complimentary. It occurs in an account of King Edward's first Opening of Parliament. "The visible Majesty of England, surrounded by his officers of state and faced by the ranks of the peers in scarlet and ermine, so excited the people's representatives—an unseemly mob of frock-coated gentlemen who poured 'like hungry wolves' into the House of Lords behind their bewigged Speaker—that the King on his throne turned pained eyes upon them. Such disorder, if typical of democracy, was tiresome when the King had taken so much trouble with his own part in the ceremony. He had even given thought to the question whether he should keep his head covered—William IV. had done so, but then he was 'a silly old man.'"

That "silly old man" however, had at any rate the Edwardian faculty of endearing himself to his people, and, when he came to die, we are told, "for the first time for centuries the passing of a King of England was being mourned." In their deaths at least (as recorded in these books), there is a marked similarity between the two Kings

that preceded and followed Victoria. Both made brave efforts to continue their work. William IV. said: "I wish I could live ten years for the sake of the country. I feel it my duty to keep well as long as I can." And again, trying to rise when the end was near: "I must get up once more to do the business of the country." In a like spirit, King Edward declared, when urged to rest at the beginning of his fatal illness: "No, I shall go on. I shall work to the end." And, two days later, his last words were: "I will go on . . . I will go on."

Curiously enough, it is in connection with a matter of headgear, again, that I find an isolated reference to King Edward in a book of political reminiscences, less concerned with royalty than with those "hungry wolves" of the Commons—namely, "ELECTIONS AND RECOLLECTIONS." By Sir Alfred E. Pease. With four plates, and twelve hitherto unpublished drawings by the late Sir Frank Lockwood (Murray; 12s.). This is a trenchant, outspoken book, with a strong element of humour (in text as well as drawings). Based on the author's diaries, it contains strong opinions about contemporaries, or on such varied matters (to mention a few at random) as divorce, duelling, flogging for crimes of violence, the French Revolution, and the cession of Heligoland. The predominant interest, however—topical just now after a General Election in the Irish Free State—is in the lurid picture of past conditions in Ireland, in the days of coercion and evictions.

Sir Alfred's own memories of the House date from 1885, but the opening chapter, on his forebears, goes back to the year of the Reform Bill. "Gladstone," he mentions, "entered the Reformed Parliament in 1832, at the same time as my grandfather, Joseph Pease," and once recalled in conversation that he had held office twice under William IV. "In 1832," we read, "Joseph Pease was a marked figure in the House. What drew special attention to him at the outset was his refusal, as a Quaker, to take the oath. . . . In his diaries he says the question of his hat gave him much more worry than that of the oath which agitated Parliament. . . . As Quakers still attached importance to their weird ritual of 'hat testimony,' he did not wish to offend against it, and he walked into the House with his hat on! The Quaker hat of the period was a broad-brimmed beaver high one. He went to Court in this hat, and without a sword, and attended the Queen's Coronation in the same way. . . . There seems to have been much more tolerance by the Queen of these eccentricities than later, when the Prince of Wales represented her at Levées and when he came to the throne. I have several times seen important personages 'turned back' or reprimanded for very slight irregularities in dress or uniforms. King Edward was a close scrutineer of such details and insisted on their being correct." Doubtless it was Joseph Pease's hat which, as his grandson recalls, earned him honourable mention in the "Ingoldsby Legends," where "Barney Maguire" describes the Coronation—

Then Mither Spaker and Mr. Pays the Quaker
All in the gallery you might persave.

Three other notable books must be mentioned briefly, for reasons of space. Of kindred interest to the royal biographies above mentioned is "MEMOIRS OF A MAID OF HONOUR." By the Hon. Katharine Villiers. With Photographs by the Author (Nicholson and Watson; 18s.). The author describes with much charm her experiences in the Queen's Household, and afterwards with Princess Patricia of Connaught, in Canada, during the Duke's term of office as Governor-General. Yet another of the books bearing on the exhibition at Burlington House

is "FRENCH ART IN FRENCH LIFE." By Hugh Stokes. With twenty-four illustrations and a Coloured Frontispiece (Philip Allan; 10s. 6d.). This work is distinctive in dwelling more on the historical background in relation to the art of each period. The author knows his France well, and dwells with affection on his memories of that country.

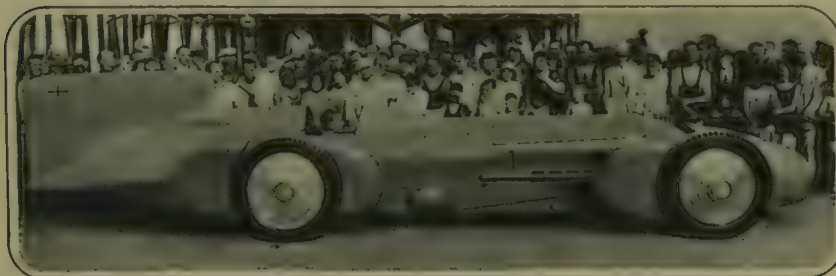
In connection with history now in the making—at Geneva and elsewhere—much that is significant in current ideas on the Continent is expressed in a book with the somewhat startling title, "IS GOD A FRENCHMAN?" or, The Gospel of St. Joan. By Friedrich Sieburg. A German Study of France in the Modern World. Translated by Alan Harris (Cape; 10s. 6d.). The author's attitude to France is not unsympathetic, and the Gallic point of view is expressed in an open letter to him, by Bernard Grasset, here translated from the French edition. The book should help English readers to understand what Frenchmen and Germans think of each other. During the war, certain Wilhelmine utterances might have prompted a French work with a similar title, but substituting "German" for "Frenchman."

C. E. B.



THE FIRST AIR MAIL FROM LONDON TO THE CAPE: THE ARRIVAL OF THE "CITY OF KARACHI" AT CAPE TOWN.

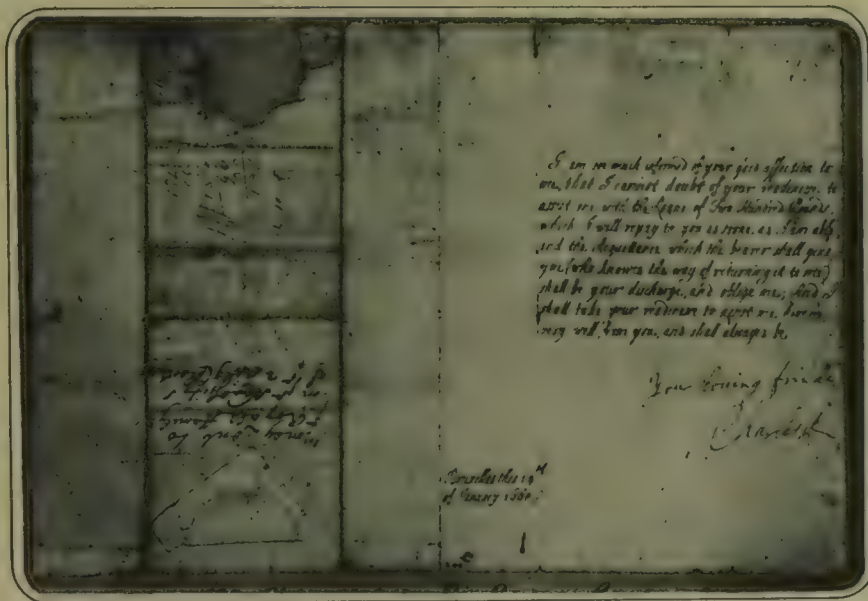
On February 2 the aeroplane "City of Karachi" landed at Cape Town with the mail from London. The successful flight of this mail has since been repeated by the northward mail from South Africa to this country, which arrived at Croydon on February 16. Regular connection by air-mail services between the two countries is thus inaugurated.



SIR MALCOLM CAMPBELL EAGER TO BREAK HIS OWN RECORD: "BLUE BIRD" ON DAYTONA BEACH, WITH ITS DRIVER.

Sir Malcolm Campbell, after a trial run on Daytona Beach, and an inspection of the beach on February 21, decided that his attempt to beat his own world's land-speed record of 245 m.p.h. would probably take place on February 23. In the trial run, in spite of the rough state of the beach, he attained an average speed of 131.627 m.p.h. for two runs over the record mile.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



KING CHARLES II.'S IOU LOST AND RECOVERED: AN EXHIBIT WHICH MAY BE SEEN IN THE "AGE OF WALNUT" EXHIBITION.

Last week this IOU of King Charles II. for £200 was lost, probably having been left in a taxi-cab while being conveyed to Sir Philip Sassoon's house for the "Age of Walnut" Exhibition. A reward of £25 was offered for its recovery, and it was returned. It belongs to Sir Guy Graham, to whose ancestor, Sir Richard Graham, it was written.



THE VICTORIA AND ALBERT MUSEUM TREASURE OF THE WEEK: "FLOWERS," BY FANTIN-LATOURE.

This picture was painted in 1864, and bought by Mr. C. A. Ionides, who bequeathed his collection of paintings to the Museum in 1901. Fantin-Latour, though his reputation rests mainly on his large portrait groups, was also an admirable painter of flowers, and at times relied on such pieces for his livelihood. None of his flower-paintings is at the French Exhibition.—[Crown Copyright.]



A "NAPOLEON" UNIFORM FOR IRISH SWEEPSTAKE COUNTERFOIL - MIXERS.

The girls who will mix the counterfoils for the forthcoming Irish sweepstake on the Grand National are provided this year with a new costume—a short-sleeved military tunic and striped trousers. It has been announced that the draw has been postponed until March 14, partly owing to the great number of last-minute subscriptions.



FLOWN OFFICIALLY FOR THE FIRST TIME FOR THIRTEEN YEARS: THE UNION JACK HOISTED AT BATTERSEA.

The emblem of national unity was unfurled over the municipal buildings at Battersea on February 20—the first time it has been officially flown for thirteen years, the period during which the Socialists controlled the Borough Council. Before a large and enthusiastic crowd, Lord Howe, formerly the Member for South Battersea, performed the ceremony.



ROYAL VISITORS EXAMINING A REMARKABLE RUG AT THE BECHUANALAND STAND IN THE BRITISH INDUSTRIES FAIR.

When her Majesty the Queen visited the British Industries Fair at Olympia on February 23, she was accompanied by the Princess Royal, the Duke and Duchess of York, and Prince George. They were met at Olympia by Sir Eyre Crowe and Mr. Walter Runciman. The royal party are seen here interested in a Tsipa rug of 600 tails, which took a Bechuana six months to make.



THE SUPPOSED STATUE OF NIKE APTEROS UNEARTHED AT ATHENS.

The American excavations in the Agora, at Athens, have led to the discovery of a fine fourth-century statue of a female figure, supposed to be Nike Apteris. The statue was headless and armless, but the flowing robe is of great loveliness.



THE FORD MOTOR EXHIBITION AT THE ALBERT HALL: THE 8-H.P. SALOON, THE CHIEF OF THE VARIOUS EXHIBITS.

The Ford Company's exhibition of motor-vehicles was officially opened at the Albert Hall on February 19. Most types of the smaller classes of commercial vehicle were to be seen, but the greatest interest lay in the new eight- and twelve-cylinder Lincolns, and the new 8-h.p. saloon seen in our photograph. This is a "baby" of remarkably good appearance; priced at £120.



EACH year Sir Philip Sassoon and Mrs. David Gubbay organise an exhibition at the former's house at 25, Park Lane, in aid of the Royal Northern Hospital. Would that all other devices for extracting the contributions of the charitable public were prepared with so much care and presented with so



THE "SEYMOUR" CHARLES II. SALT: A FINE PIECE OF PLATE CORRESPONDING TO THE DESCRIPTION OF A PIECE SEEN BY PEPYS IN 1662, AND INTENDED AS A GIFT FROM CHARLES II. TO CATHERINE OF BRAGANZA. (CIRCA 1662. 10½ INCHES HIGH BY 9½ INCHES DIAM.) This magnificent salt was actually presented to the Goldsmiths' Company by Thomas Seymour in 1693 as a fine, on account of his having refused to take up the office of Warden in rotation. It is inscribed "The Gift of Thomas Seymour to the Worl. Company of Goldsmiths, 1693."—[Lent by the Goldsmiths' Company.]

sure an understanding! One is inclined to take for granted a high standard in the exhibits at this particular show, without remembering what a great amount of labour and knowledge, not to mention tact, is involved before so varied a collection of fine things can be brought together and arranged between four walls.

The present exhibition is confined to works of art produced between the years 1660 and 1714. The pictures, in the very nature of things, cannot compare with the exceedingly choice examples of eighteenth century English portraits that adorned the same walls last year: Lely and Kneller inherit much of the genius of Van Dyck, but can hardly be compared with Reynolds or Gainsborough. None the less, here is to be seen, in a series of delightful paintings, the commencement—under, as it were, a Flemish cloak—of the great tradition of English portraiture that was so soon to reach its distinguished apogee. This notice, owing to exigencies of time, is being written before the catalogue has been printed, but I think there is only one portrait by an important Dutch master—that of Admiral Van Tromp, by Nicolaes Maes, lent by Lord Spencer—and the amateur will find much to interest him in comparing the methods of Maes and Lely, both under the Van Dyck influence, but the former—so it seems to me—still remembering that once he worked in the studio of Rembrandt. As regards the pictures, I have only one regret: that room could not be found for the inclusion of two or three sea-pieces, which would have widened the range of an otherwise comprehensive selection, and would have drawn attention to the important part played by maritime affairs in the events of the period.

Two of the exhibits are documents of considerable historical importance. One is the authority given to Mr. Francis Gwyn to sign documents after James II. had run away and dropped the Great Seal in the Thames. It commences: "Wee the Lords Spirituall and Temporall assembled at this Extraordinary Conjunction . . .", and the signatures follow. The other is the Minute-book of the House of Lords. Another

A PAGE FOR COLLECTORS. THE "AGE OF WALNUT" IN PARK LANE.

By FRANK DAVIS.

document of extraordinary personal interest is being shown, after having been lost for a while on its way to Park Lane. It is an I O U from no less a personage than Charles II. "I am so much assured of your good intentions towards me that I know you will oblige me with the loan of £200." It was addressed to Sir Richard Graham. This vivid echo of the past has been returned safe to Sir Philip Sassoon after a short disappearance, and the finder doubtless is a richer man by the substantial reward.

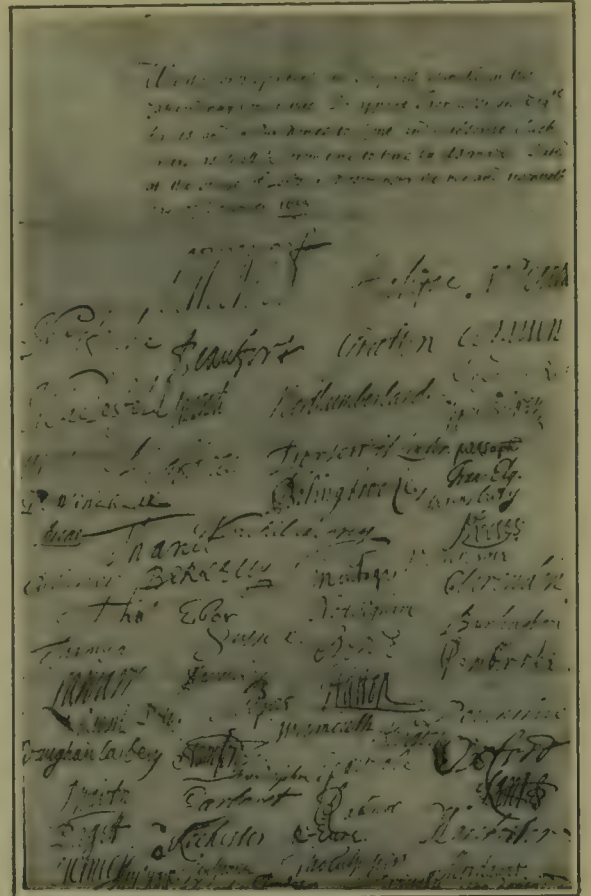
There is a room full of silver, much of it lent by City Companies—a most imposing display of rare and valuable examples, which include the charming standing salt—the Seymour Salt—of the Goldsmiths' Company, which is said to have been made for Charles II. as a present to Catherine of Braganza on her arrival in England; the less ornate but not dissimilar salt of the Skinners' Company; and several silver wine or pilgrim bottles, lent by Lord Spencer, which once belonged to the first Duke of Marlborough, and perhaps formed part of his camp equipment in Flanders. One gets from this truly formidable array of plate a most accurate impression of the somewhat heavy magnificence which characterised the taste of the time.

There is no be-feathered and be-curtained but well-proportioned bed such as astonishes our hygienic modern minds at Hampton Court, but something of the sombre yet rich sedateness of the end of the seventeenth century is to be seen in a magnificent suite of settee and chairs from Hornby Castle; and a great deal of the playfulness which characterised the smaller objects of personal use a few years previously is illustrated wonderfully well by a travelling mirror belonging to Sir Frederick Richmond, which is as near perfect as one can hope to find. The cover and framework of this charming piece consist of needle-

work, in which are a camel, a lion, a leopard, a horse, a bearded man with a bow and arrow sitting beneath a tree, while a nigger woman faces him beneath another.

There are several mirrors, of which one in silver-gilt, elaborately carved, attracts the eye at once

as one enters the smaller room devoted mainly to silver, and there are many notable pieces of lacquer. One is an elegant but simple bureau of about 1705,



THE AUTHORITY GIVEN TO MR. FRANCIS GWYN TO SIGN ORDERS AFTER JAMES II. HAD FLED THE COUNTRY AND DROPPED THE GREAT SEAL IN THE THAMES: A REMARKABLE DOCUMENT (EXHIBITED AT THE "AGE OF WALNUT" EXHIBITION) BEARING A NUMBER OF INTERESTING SIGNATURES.

The document reads: "Wee the Lords Spirituall and Temporall assembled in this Extraordinary Conjunction, Do appoint Francis Gwyn Esq., for us and in Our names, to signe and subscribe such Orders as shall be from time to time by Us made. Dated at the House of Lords in Westminster, the two and twentieth day of December 1688." Our readers will remember that we reproduced last week a page of photographs of some of the most interesting pictures and other exhibits in the "Age of Walnut" Exhibition. These included the curious painting of Charles II. being presented with the first pineapple grown in England.—[Lent by Sir Hubert Miller, Bt.]



A STRIKING EXHIBIT IN THE "AGE OF WALNUT" EXHIBITION AT 25, PARK LANE: A QUEEN ANNE CABINET IN SCARLET LACQUER; DECORATED IN SILVER WITH LANDSCAPE, AND COCKS AND HENS IN HIGH RELIEF. (CIRCA 1710.)—[Lent by Mrs. David Gubbay.]

in green lacquer; another is a red—or, rather, scarlet—chest on a similarly decorated cabriolet-leg stand—of about the year 1710—a refreshing and unusual variation upon the very elaborate gilt stands that were the normal method of displaying lacquer cabinets under Charles II. The tapestries from Althorp will astonish most visitors, first by their beauty, and secondly by the quality of their colouring. The milking scene in particular is a delight to the eye, so quietly natural are the details and so fresh the vision of the designer.

A cursory review of an exhibition of this character necessarily omits much that deserves a more detailed consideration, and the visitor is hereby recommended to spend as much time as he can spare before the cases of English pottery; these present a thoroughly sound picture of the development of the industry in its early days.

Among much else of note is a fine and amusing dish by Thos. Toft, representing Charles II. and Catherine of Braganza.

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THE DEBT OF THE POLICE TO DETECTIVE FICTION.

(Continued from Page 320.)

subtle brain senses a woman somewhere in the background. Instead of arresting the banker, he investigates the wife's past, and discovers that she has an illegitimate son, a ne'er-do-well, who visited his mother in secret when in need of money. It was he who had stolen the key, wheedled the combination from the unhappy woman, and entered the house at night. The mother had surprised him busy on the safe, and it was during a struggle for the key that the paint had been scratched. Bertillon used the same method of investigation with success in the famous Remy case, although he would not admit that he had been inspired by Gaboriau's novel.

The last of the series is a perfect *résumé* of the manner in which a scientific investigator should proceed when called to the scene of a crime. The body of the Countess de Tremorel has been found in the park surrounding her mansion. She and the Count had remained alone the previous night, because the servants had received permission to assist at the wedding of one of the maids. When the police arrive, they find that every room in the house has been broken into, the furniture smashed, drawers and cupboards emptied of their contents, curtains torn from their rings, and even the upholstery of chairs and sofas pierced and torn. Blood has drenched the stair carpet and the imprint of a bloodstained hand is found on a door. In the dead woman's boudoir, tea had been prepared, and on a table in the dining-room are eight empty bottles and five glasses. A large sum, which the Count had drawn from his bank two days before, is missing, and the police believe that it was this sum which attracted the criminals, and that the Count was also murdered and thrown into the river. Traces on the lawn show where at least one body was dragged over the grass, and not far away are a slipper and a silk muffler which belonged to the Count.

Lecoq is called in, and at once perceives that there are too many apparently obvious clues. He believes these to have been manufactured and that the whole thing is a *mise en scène*, which, as usual in such cases, has been overdone. The clock in the boudoir is lying on the floor. It is not broken, but has stopped at 3.20. Since the servants did not leave until four the previous afternoon, this would appear to indicate 3.20 a.m. No tea had been served before their departure, and it seemed extremely unlikely the Countess would prepare tea for herself just before dawn. Lecoq moves the hands of the clock until they point to the half-hour, whereupon the clock strikes eleven. That, then, is the time at which the crime was actually committed, and, as he thought, every seeming clue has been faked. He examines the bed-room and perceives that, although it is apparently in great disorder, the bed

has not been slept in; his arguments are conclusive and have become classical.

"To give a bed the appearance it would have after a person has slept in it," he explains to the police, "can only be done by sleeping in it. See—the pillows are rumpled, but look at the bolster; there is no sign of the deep impress a head and shoulders would leave. Moreover, the sheet and blankets have been thrown back at the top, but they are still tucked so tightly under the mattress from the end of the bed to the middle, that it is evident no one has lain beneath them. Yet more important than these trifles is the second mattress. Look; it is smooth and flat, not a crease even, let alone the depression two heavy people lying in it for several hours would inevitably leave." Lecoq then examines the five glasses in the dining-room with a lens: not one has the characteristic smears that lips would leave had they been used for drinking; and in his haste the criminal mixed the various wines, of which he poured a little into each glass, with some vinegar which had stood on the sideboard. The footprints in the garden, intended to convey the impression that a furious struggle had taken place, were all made by the same man, who, Lecoq suspects, was the Count himself. His suspicion becomes a certainty when he finds that a pair of the missing Count's boots exactly fit the impressions. As a final proof, Lecoq discovers the Count's dressing-gown and his second slipper under a cupboard in a corner of the bed-room, whilst a complete outfit, clothing, overcoat, boots and hat, are missing from his wardrobe. Lecoq traces the Count to an obscure lodging, and the man commits suicide to avoid arrest. Such precision, at a time when the methods of the police were extremely clumsy, demonstrated the value of scientific detection, and paved the way for modern investigators.

The adventures of Sherlock Holmes are too well known to require retelling, but many of the methods invented by Conan Doyle are to-day in use in the scientific laboratories. Sherlock Holmes made the study of tobacco-ashes his hobby. It was a new idea, but the police at once realised the importance of such specialised knowledge, and now every laboratory has a complete set of tables giving the appearance and composition of the various ashes, which every detective must be able to recognise. Mud and soil from various districts are also classified much after the manner that Holmes describes. Dr. Locard, who was in the French Secret Service during the war, was able, by examining the stains on soldiers and prisoners' uniforms, to determine where they had passed. Conan Doyle made Holmes a complex personality; not only a tracker, but a logician and an analyst, and thus evolved and disseminated successfully the constructive method in use to-day in all Criminal Investigation Departments. In the story "The Cardboard Box," Holmes unravels the puzzle because he observed that the ear of an old lady had all the hereditary characteristics of the severed ears which had been sent to her;

and not long after, Bertillon wrote a monograph on this theme. Holmes is also a clever chemist, and the police of every country now have expert chemists in their service. In the "Study in Scarlet," Holmes discovers a reactant which precipitates blood and nothing else, and he distinguishes between arterial and venous blood. That also has become a distinct branch of criminal investigation. Poisons, handwriting, stains, dust, footprints, traces of wheels, the shape and position of wounds, and therefore the probable shape of the weapon which caused them; the theory of cryptograms; all these and many other excellent methods which germinated in Conan Doyle's fertile imagination are now part and parcel of every detective's scientific equipment.

FICTION OF THE MONTH.

(Continued from Page 315.)

to kill his cousin, Sasha Christin. He had an excellent motive, and Sasha was tempting Providence when, after the Russian Revolution, he came and settled within striking distance, as it were, of Leland in Somerset. Leland warned him, gave him a month to clear out. He disregarded the warning. . . . How he finally met his death is the author's secret: but it did not come at the hand of Leland Gay.

Many romantic novels have been written about the Balkans, but detective-story writers have felt that killing was too haphazard there to make a good subject for art. Mr. Gunther, however, is undeterred from entering a similar scene. He plunges into the whirlpool of Coriscan politics and skilfully isolates a murder, or rather murders, which—having regard to their apparent purposelessness—present Balkan characteristics. A disagreeable newspaper correspondent, Manfred B. Tate, tracks down the criminal with grim-faced pertinacity. At the last moment he has an impulse towards mercy: the Bright Nemesis hovers a moment before it falls. There is some imagination, and not a little straining after effect, in this rather pretentious tale.

Mr. E. R. Punshon is generous with thrills and clues. In "Genius in Murder" there are four murders, a forgery, a theft, a mysterious adventure in Hyde Park, a cypher message, and two very human officers from Scotland Yard, one likable in spite of his propensity for sighing; the other conceited, selfish, and disloyal to his comrades. Between them they gradually discover the truth, but not before they have given an astute reader good opportunities of forestalling them.

In "Body Found Stabbed" Mr. Cameron has invented an excellent puzzle and a tolerable solution. His chief characters are rather lurid, but his detective is a solid, flesh-and-blood figure, neither impossibly clever nor of that traditional stupidity which needs an amateur sleuth to cover its egregious blunders.



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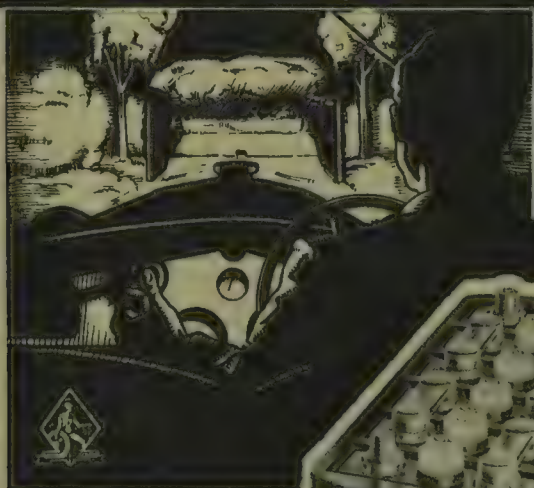
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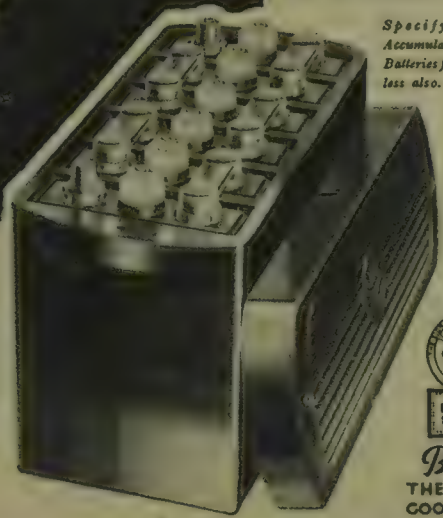


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HOW BRITISH MANUFACTURERS ADAPT THEMSELVES TO FOREIGN REQUIREMENTS: A 40-50 "PHANTOM II." ROLLS-ROYCE WITH FOUR-SOME DROP-HEAD COUPÉ BODY, AND HAVING LEFT-HAND DRIVE AND CENTRAL CONTROL, SPECIALLY EVOLVED BY MESSRS. PASS AND JOYCE, LTD., FOR A CUSTOMER IN COPENHAGEN.

ON Feb. 8 Mr. G. E. T. Eyston, driving his super-charged 750-c.c. four-cylinder M.G. "Midget" single-seater, attained the high speed of 118.38 miles per hour as the average pace of two runs over the measured mile on the Pendine Sands, near Tenby, South Wales. He also raised the kilometre speed for 750-c.c. cars to 118.36 miles per hour. It was a great performance for a 750-c.c. engine to reach nearly 120 miles an hour, and compares well with Campbell's Napier of 23,000-c.c. 246 m.p.h. We certainly can attain high speeds on land when our engineers put their minds into the business. But the feature which appeals most to me was the remarkably little difference in the "up" and "down" runs over the course. For the mile, the car's speed averaged 119.48 m.p.h. up, and 117.30 m.p.h. on the return journey down the

metal-braided high-tension cable, with the metal braiding earthed to the metal of the engine. When a highly sensitive set is used, all high-tension parts must be enclosed in an earthed metal sheath extending from the coil or magnets to the metal body of the individual sparking-plugs. In regard to the

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

Radio Sets on Cars.

Though our British motor manufacturers have not yet arrived at the point when they provide a radio receiving-set as part of the standard equipment of their cars, yet a large number of motorists carry their portable wireless sets with them on their motor journeys. Usually, these are not very satisfactory when the engine is running, as considerable noise interference is caused by the ignition. Messrs. Lodge Plugs, Ltd., of Rugby, told me the other day that with a not too sensitive set most of the noise can be eliminated by using

inspection and use by Britishers. I expect a large number of the public in Great Britain will visit this exhibition of Ford products especially to see this new car. It has a wheelbase of 7 ft. 6 in. and a track width of 3 ft. 9 in., and the engine's bore and stroke are 56.8 mm. and 93 mm. respectively, giving a total cylinder capacity of 950 c.c. This brings this Ford 8-h.p. car into the 1100-c.c. class in the international categories. I am officially informed that the new 8-h.p. Ford will be made entirely at the new Ford works, Dagenham, Essex, England. As for the exhibition itself, this contains a vast number of interesting displays, including special commercial vehicles, with coachwork designed to suit every conceivable trade, industrial and agricultural tractors, marine and industrial stationary plant, and cars and chassis of all types made by Ford, as well as accessories galore. The price of the 8-h.p. Ford was announced at £120 for the two-door saloon at the opening.



ENGLISH CARS IN THE DOMINIONS: A WOLSELEY "HORNET" AND A WOLSELEY "VIPER" IN CAPE TOWN, PHOTOGRAPHED BY THE VAN RIEBECK STATUE, WHICH MARKS THE SUPPOSED SPOT WHERE THE ORIGINAL SETTLERS LANDED.

The famous Van Riebeck statue is seen here, with Table Mountain dimly visible in the background. Our readers may recall that we reproduced an impressive version of this magnificent view in our issue of October 10, 1931.

latter, Messrs. Lodge Plugs, Ltd., make and sell a special sparking-plug screening-cap. Originally made for aero engines, these can be adopted to suit most cars' plugs. Costing 18s. 6d., these caps, besides acting as an effective screen, also form a quickly detachable cable terminal.

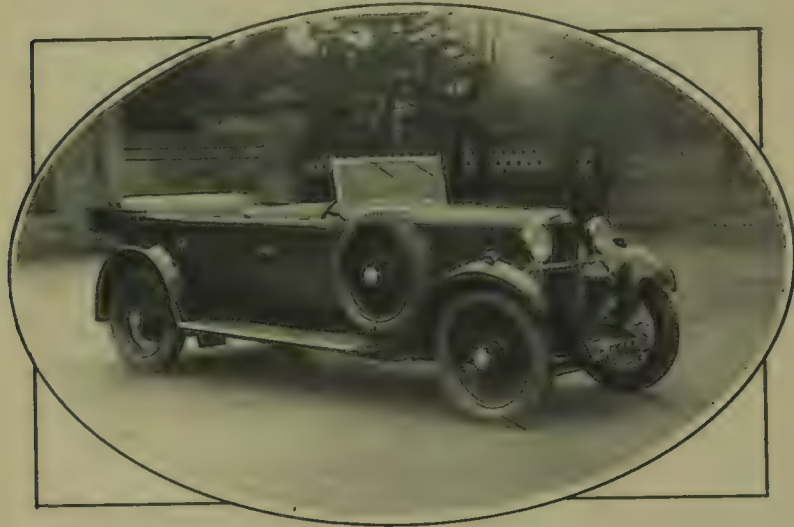
New Ford Small Car.

Two or more years ago an American friend of mine wrote me that he had seen a "baby" Ford car on test in Detroit. At the Royal Albert Hall the motoring public can now see this new small Ford car of 8 h.p., which is on exhibition this week. Thus, after two years, Mr. Henry Ford and his very competent staff agree that their "baby" is now fit and well enough to be offered for

M.G. Magna 1100-c.c. Car.

I have received a note from my good friend Mr. Cecil Kimber in regard to the new road-racing model which the M.G. Car Company, Ltd., of Abingdon-on-Thames, has been credited with for this season. "Although it was definitely the M.G. Car Company's intention to produce this coming season a super-charger 1100-c.c. edition of the M.G. Magna for road-racing purposes, we have [writes Mr. Kimber] decided, after all, not to do so. Our reason for this step is two-fold. One is that we consider there is not sufficient time before the racing season commences to develop to our satisfaction a car of this type. The second and more important reason is that production of the requisite number, under the international 'sports car' regulations, of specialised road-racing models would interfere too seriously at this juncture with our standard production, for which there is an ever-increasing demand. However, experiments are going ahead without loss of time, and before the season is over we anticipate that a few examples of the 1100-c.c. model will appear in certain races where the regulations

do not insist upon the 'production' type of car only being entered. In this manner we can approach the racing season of 1933 with a 'thoroughly tried-out car which will then be in regular production.' Everybody will agree that this is a most sensible decision to arrive at, as the present M.G. cars are wanted by sporting motorists for transport as well as for sport, so that nothing could be worse business than to slow up their production for the sake of a model which can be entered in the 1100-c.c. class, for which the present Magna is a trifle too large in engine cylinder capacity.



A SUNBEAM DESTINED FOR SERVICE IN THE MALAY STATES: A 16-H.P. SIX-CYLINDER MODEL ORDERED BY THE CROWN AGENTS FOR THE COLONIES FOR THE USE OF H.H. TUNKU MOHAMUD, VICE-PRESIDENT OF THE STATE COUNCIL OF KEDAH.

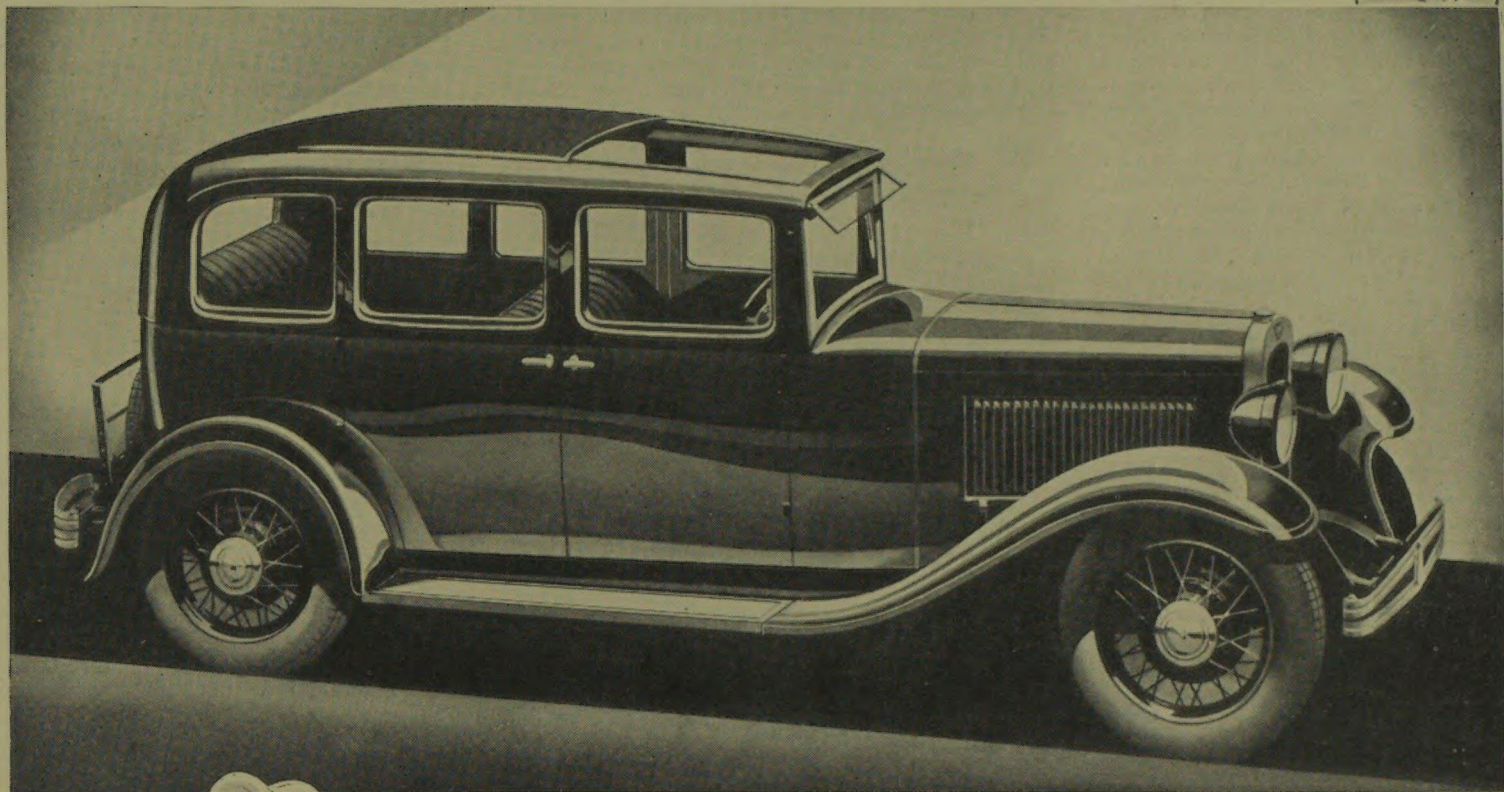
This car is finished in carnation red and upholstered in leather to match, a special number-plate is fitted on both front and rear, and his Highness's crest appears on both the rear doors.

course, and over the kilometre distance the speeds were respectively 118.73 m.p.h. and 117.98. As Mr. Eyston desires to be the first driver to achieve 120 miles an hour, or two miles a minute, on a 750-c.c. car, this run should encourage his hopes to attain that goal. Last year he suffered terribly from burns when making record speed runs at the French Brooklands track at Montlhéry, near Paris. So, in view of his narrow escape when the car caught fire on that occasion, this time Mr. Eyston drove in an asbestos suit and socks made for him by the Cape Asbestos Co., Ltd. The car's equipment included Dunlop tyres, K.L.G. oil, Ferodo brake-linings, Lucas-Rotax electrical equipment, Power plus supercharger, S.U. carburetter, B.P. petrol, Blunel steering-wheel, and Rudge-Whitworth wheels. The valve-springs came from Terry's, and Jaeger instruments and Hardy-Spicer couplings and propeller-shaft were fitted and used. All concerned can be congratulated on the manner in which each and every part stood up to the extreme strain placed upon it in such high-speed efforts. The "Magic Midget," as this car was styled, had a wind-screen composed of three pieces of safety glass, with an air gap of the width of the driver's face and a quarter of an inch deep at the level of his eyes. The two panes were fixed an inch and a quarter apart. By this means they formed a "chimney," through which the rain, spray of the sea, and sand shoot up clear of the face of the pilot.



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**This is an Austin owner's experience. No specially made tests are published in this series of reports.*

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THE WORLD OF MUSIC.

FESTIVAL OF FRENCH MUSIC.

IT was enterprising of the Committee of the Exhibition of French Art at Burlington House to arrange a short festival of French music at the Queen's Hall, and it could not have been put into better hands than those of Mr. Anthony Bernard. The festival consists of three concerts, of which the first and second were fixed for Feb. 11 and 27 respectively; the final concert will take place on March 15. The first concert was devoted to old French music dating from the twelfth to the eighteenth century and was of quite exceptional interest. The selection was so skilfully made that, starting with early vocal compositions, we were given a glimpse of the whole development of French music from the ecclesiastical canons and troubadour *chansons* of the Middle Ages to the operas of Lully and Rameau, under Louis Quatorze and Louis Quinze. The two most impressive items were a Motet, "In Festis Beatæ Mariæ Virginis," by Nicolas Gombert (who was born at Bruges about 1495 and died at Tournai in 1560), and two vocal compositions by Claudin le Jeune (died 1600), "Je suis déshéritée" and Psalm cxxxviii. It must be admitted that there has been no advance in the art of composing choral music since these and other works in this polyphonic style of the sixteenth and seventeenth centuries were written. We have learnt to compose differently, but not better—just as modern painting is different but no better than the painting of the great Italian artists.

The singing of the New English Choir and the London Vocal Quintet in these unfamiliar compositions was admirable, and it is to be hoped that Mr. Anthony Bernard and the New English Music Society, to whom we owe the performances of the present French Festival, will make use of their services at future concerts of the Society to present to the public more of this old music, and in English, Flemish, and Italian specimens as well as French. The enthusiasm of the audience on this occasion is a proof that a little more variety in our concert programmes would be greatly appreciated.

EARLY FRENCH OPERA.

Several examples of early operatic music were given. M. Yves Tinayre sang delightfully the beautiful "Air de Sommeil" from "Armide," the most famous of the operas of Lully; and Mme. Gisèle de Waldeck, with Miss Betty Bannerman and M. Jacques Antelme, gave several excerpts from Rameau's opera "Castor and Pollux." This latter music requires the stage and its setting for a full appreciation of its beauties, and not all these soloists were able to make their words as distinct as they should have been, but generally their performance was most creditable and enjoyable, even if it was not up to the level of the London Vocal Quintet in the earlier choral music.

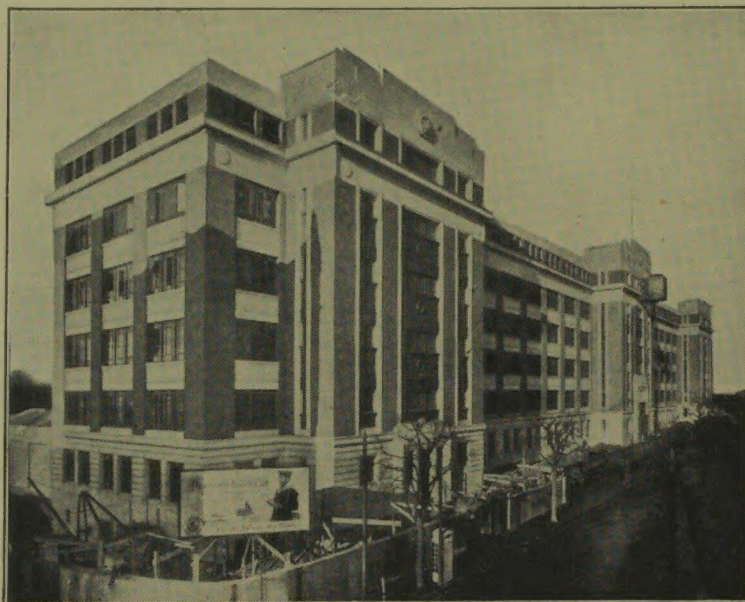
MODERN FRENCH AND GERMAN MUSIC.

At the B.B.C. symphony concert two living composers, the French Ravel and the German Hindemith, were represented. It is perhaps hardly fair to describe Ravel as a modern composer in the same sense as one would apply the term to Hindemith, who is also a much younger man, for Ravel's music has never seemed new-fangled to our ears. As for the work performed on this occasion, his "Schéhérazade," for Soprano and Orchestra, it might have flowed straight

from the pen of Gounod—it is so suave, so mellifluous, so superficial. "Schéhérazade" consists of three songs, written originally with pianoforte accompaniment and orchestrated later. Miss Maggie Teyte did her best with them, but I doubt if any singer could make them really interesting, they are so facile and smooth. Hindemith's Concert-music for Strings and Brass, which was given its first performance in England on this occasion, is an extreme contrast, but it would be a mistake to describe it as blatant. Hindemith is one of the most interesting of living composers, for the reason that his mind is so essentially musical. There is nothing literary or dramatic in his attitude, and his effects are so purely contrapuntal and sonorous that they bewilder all but those who have a similar type of mind. No musician, however, could deny the talent he shows, but this present composition is more strenuous and strepitous than is usual with him.

MUSCULAR MOZART AND HANDEL.

Sir Henry Wood, who conducted the B.B.C. Orchestra at this concert, put rather too much muscle



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into Mozart's "Magic Flute" overture. I am sure if Sir Henry had been sitting in the audience instead of absorbed in conducting, he would have been horrified at the orchestra's coarseness of tone in this work. As for Handel's Concerto in G minor for organ and orchestra, arranged for the modern organ and modern orchestra and played by M. Marcel Dupré, I am of those who prefer the organ of Handel's own day, and not all M. Dupré's skill as a player or Sir Henry Wood's as an orchestrator will convince me that Handel himself would have approved of this performance.

W. J. TURNER.

The nourishing properties of cocoa are so well known that, as a food beverage, it is a prime favourite, and the new Oxade Cocoa Tablets are certain of wide popularity. A penny packet makes two cups of delicious cocoa; a great feature being that no milk or sugar is required, so that it can be made wherever boiling water is available.

THE PLAYHOUSES.

"SO FAR AND NO FATHER," AT THE AMBASSADORS.

THIS is the slightest of light comedies, and at moments seems more like a variety entertainment, with its song at the piano (beautifully sung by Miss Marie Tempest), Mr. Graham Browne's impersonation of a Russian theatrical producer, and a song and dance by Miss Margery Binner and Mr. Holland Bennett; but it is very good fun. Mary Melbourne (Miss Marie Tempest) is a middle-aged actress with two children, who have never seen their father. Growing up, they become curious as to their parentage, and follow their mother to a northern provincial town (where she is playing) to demand particulars of their father. Their mother informs them that he has long been dead, and sends her maid to the local cemetery to seek out a suitable grave over which the two youngsters may mourn. The two children, who had visioned their father as a Polish Prince, or an Irish Peer, were discomfited to find him an Ezra Sidebotham, erstwhile Alderman on the Oldcastle Council. They were even more discomfited to encounter in the churchyard a Mrs. Sidebotham who claimed to be the only lawful wife of the deceased. Mary Melbourne was hard pushed to prove to her children's satisfaction that she had not been the mistress of this civic dignitary, and had perforce to advertise for her husband (a scientist whose ethnological studies kept him almost continually in Darkest Africa). Miss Marie Tempest was her usual delightful self, but the success of the evening was made by Mr. Robert Andrews as a very modern but charming young man. The play seemed somewhat under-rehearsed on the first night, but it caused a good deal of laughter, and should now be running smoothly and successfully.

"KING, QUEEN, KNAVE," AT THE PLAYHOUSE.

This is a dull play, and the acting of Miss Gladys Cooper, Mr. Leon Quartermaine, and Mr. Edmond Breon could do little to make it the brisk, stirring romance Ruritanian dramas should be. Stephan IX. is an exiled monarch with a beautiful daughter, the Princess Narcissa. Sir Ferdinand Gordon Kolb, an international financier desiring the Princess as his wife, seeks to propitiate her, and at the same time secure some pickings for himself in the way of various oil and mining concessions, by arranging a royalist uprising. Somewhat ingenuously he gives over the entire leadership of the campaign to an unknown Scotsman who happens into the antique-shop where the plot is being hatched. The Scotsman, considering that the royalist cause would be more popular with a beautiful Princess at the head, instead of such a portly nincompoop as the King, persuades the monarch to abdicate in favour of his daughter. He then goes off to Cardenia, which appears to be somewhere in the Balkans, to start a revolution. The financier, having had his hand and wealth rejected by the Princess, is so piqued that he sends news of the intending landing to the enemy, with the consequence that the gallant Highlander is arrested after a brief skirmish, and thrown into gaol. To his rescue arrives the Princess, and secures his liberty by resigning her claims to the throne. Written in the Anthony Hope manner, this would be a good enough plot for all dramatic purposes, but long and tedious discussions on Communism are likely to make little appeal to those in search of entertainment.

MONTTE

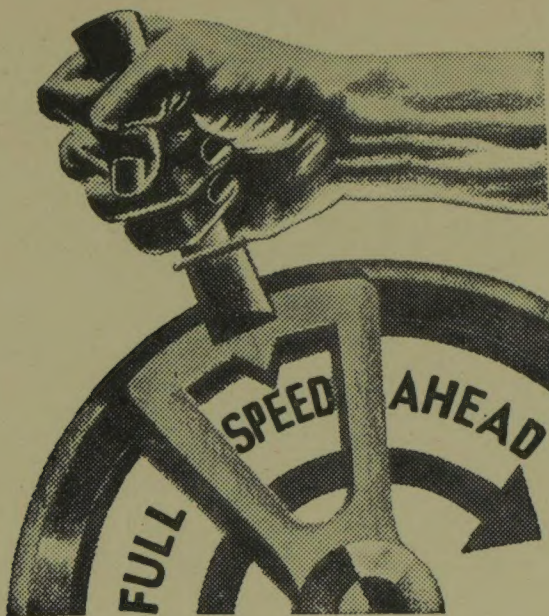
SUN—SUN—SUN

March at Monte Carlo offers a host of important gaieties in the sun. On the 19th will commence the celebrated International Yachting Regattas; on the 23rd, 26th and 28th the Concours d'Elégance of Automobiles and the great Dog Show will be important attractions.

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